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"I WANT TO HOLD YOUR HAND"





#### TRINI LOPEZ

the long road to stardom

TEENS ON T.V.

act one for sam groom

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"I'm Lucky To Be Alive"



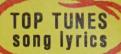
HAYLEY MILLS

TIME FOR A CHANGE

GEORGE MAHARIS







I WANT TO HOLD YOUR HAND
SHE LOVES YOU
PLEASE, PLEASE ME
I SAW HER STANDING THERE
DAWN (Go Away)
CALIFORNIA SUN
GOING GOING GONE
GOOD NEWS
WHO DO YOU LOVE

#### TOP TUNES song lyrics

WOW WOW WEE
WHAT KIND OF FOOL
(Do You Think I Am)
SOUTHTOWN U.S.A.

SEE THE FUNNY LITTLE CLOWN

NAVY BLUE

A LETTER FROM SHERRY
CAN YOUR MONKEY DO
THE DOG

#### TOP TUNES song lyrics

GONNA SEND YOU BACK TO GEORGIA

THE SHELTER OF YOUR ARMS
TALKING ABOUT MY BABY
UM, UM, UM, UM, UM, UM
YOU DON'T OWN ME

THAT GIRL BELONGS TO

HARLEM SHUFFLE



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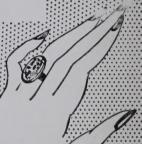
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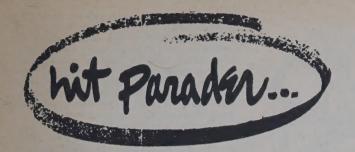
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ADDRESS\_

CITY

STATE\_\_\_



MAY, 1964

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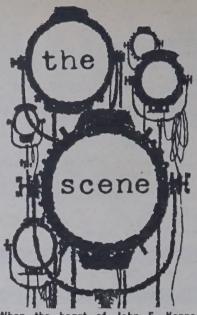
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When the heart of John F. Kennedy stopped beating on November 22, 1963, show business closed its doors to go home to weep and pray. All plays on Broadway stopped. Movie houses turned off their marquee lights. Television networks, dismissing profit and loss considerations, cancelled twenty million dollars of programs and commercials in order to bring the President's last, honor-filled moments closer to the American public. As every TV station of the land sadly recorded the somber moments of Dallas, the Capitol rotunda, the White House and, finally, Arlington Cemetery, show business sat with the nation before its television sets, watching with unutterable grief the tribute being paid to John F. Kennedy, the 35th President of the United States of America.

We will not soon forget this man. For good reasons, we of show business loved him fiercely.

Show business cherishes all that is good, and elegant, and glamorous. And, certainly, J.F.K. was glamorous. Time magazine summed up the man well when, with eloquent simplicity, it said - He Had Style.

Yes, he did have style. The adventures of the Kennedy family — whether in-volving a State visit to Berlin, or a personal jaunt to a Hollywood party with "the clan" — completely delighted the American imagination. Fan magazines, reflecting a national pastime, doted on the Kennedys as though they were movieland royalty.

If show business adored the President for his verve and dash, it also responded deeply to his kind patronage; it was no secret that he kept a special place in his heart for the performing arts.

That patronage began at the very inception of his exciting leadership. The eminent poet, Robert Frost, was asked to speak at his inauguration, January 20, 1961. Such performers as Peter, Paul and Mary, Carol Burnett, Gene Kelly and the corps de ballet of the New York City Ballet company entertained that evening at the glittering inaugural ball. Later in his administration, Kennedy invited the famed, cellist Pablo Casals, to perform at the White House. New Yorkers, meanwhile, delighted at the frequent visits by the Kennedys for concerts, ballets and Broadway shows. With another term in the White House almost assured, and with

little Caroline Kennedy getting older and prettier each day, it seemed just a matter of time before the nation would be watching papa Jack indulging his daughter with dollar bills for rock 'n' roll records. He may have expressed the usual parental dismay at the wild and wooly ways of r 'n' r, but with a daughter growing up, what man - even a President -- could have resisted such a natural request?

Actually, Jack Kennedy wouldn't have cared to resist. Unlike the current rulers of the Soviet Union, who label rock 'n' roll, along with modern art, as decadent, J.F.K. was an American who believed that all forms of artistic communication whether pop, jazz or symphonic — have a right to full expression. He endeavored to establish in America an intellectual and moral climate wherein this free-minded philosophy could flourish.

But then an assassin's bullet struck. John F. Kennedy, a man dedicated to freedom of thought, speech, action — and law and order — lay dying in the back seat of a blood-splattered limousine the victim of a man who embodied all that the President had tried, by example, to halt: hatred, ignorance, lawlessness, unwillingness to allow all men — black or

white — to pursue their destinies in peace. J.F.K. is gone, and he will never come back. The tragedy of this horrible, absurd death is compounded by the realization that he had only just begun to enact his legislation. There was much that he wanted to do for us as a nation. He said he wanted to lay before us the unfinished business of the country. That's what he was toiling to do when he was killed. That, shamefully, was why he was killed.
But an assassin's bullet cannot stop the

work a man has already begun. John F. Kennedy lived long enough to set in mo-tion a new spirit of enlightenment in many areas - social, political, cultural - of our society.

The President, for example, was deeply committed to the concept of a National Cultural Center. It was, in fact, his pet project. He envisioned this as a great edifice rising from the banks of the Potomac River in Washington D.C. Just prior to his death, he reiterated his belief that America deserves and needs a world showcase for its renowned creative arts. (America, he pointed out, is one of the few major countries that lacks such a Center where the best in music, theatre arts and dance can be performed and displayed.)

This vision will now be fulfilled. It will cost thirty millions in private and governmental funds, but it will - with haste be completed. Furthermore, President Johnson will ask Congress to officially change the name of the National Cultural Center

to the John F. Kennedy Center.
This gesture, made in love of the memory of our late, great President, is a fine and just tribute. The John F. Kennedy Memorial Center will be a Kennedy Monument, to stand proudly near those of Washington, Jefferson and Lincoln. With its marbled columns reaching skyward, it will serve as a vigilant symbol of wisdom

and truth.

For generations to come, Americans will stand in awe before this great will stand in awe before this great temple of art. And perhaps, someday, a child visiting the John F. Kennedy Memorial Center will look up at his mother or father and say, "Is this the house where Jack lives?"

"No," the answer will be. "But this is the house he built."

The Editor



Don Bolander says: "Now you can learn to speak and write like a college graduate."

#### Is Your English Holding You Back?

words even though you know perfectly well what they mean? Have you ever been embarrassed in front of friends or the people you work with, because you pronounced a word incorrectly? Are you sometimes unsure of yourself in a conversation with new acquaintances? Do you have difficulty writing a good letter or putting your true thoughts down on paper?

"If so, then you're a victim of crippled English," says Don Bolander, Director of Career Institute. "Crippled English is a handicap suffered by countless numbers of intelligent, adult men and women. Quite often they are held back in their jobs and their social lives because of their English. And yet, for one reason or another, it is impossible for these people to go back to school."

Is there any way, without going back to school, to overcome this handicap? Don Bolander says, "Yes!" With degrees from the University of Chicago and Northwestern University, Bolander is an authority on adult education. During the past eight years he has helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing, and become interesting conversationalists right in their own homes.

#### BOLANDER TELLS HOW IT CAN BE DONE

During a recent interview, Bolander said, "You don't have to go back to school in order to speak and write like a college graduate. You can gain the ability quickly and easily in the privacy of your own home through the Career Institute Method." In his answers to the following questions, Bolander tells how it can be done.

Question What is so important about a person's ability to speak and write?

Answer People judge you by the way you speak and write. Poor English weakens your self-confidence — handicaps you in your dealings with other people. Good English is absolutely necessary for getting ahead in business and social life.

You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question What do you mean by a "command of English"?

Answer A command of English means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation—also read rapidly and remember what you read. Good English can help you throw off self-doubts that may be holding you back.

Question But isn't it necessary for a person to go to school in order to gain a command of good English?

Answer No, not any more. You can gain the ability to speak and write like a college graduate right in your own home — in only a few minutes each day.

Question Is this something new?

Answer Career Institute of Chicago has been helping people for many years. The Career Institute Method quickly shows you how to stop making embarrassing mistakes, enlarge your vocabulary, develop your writing ability, discover the "secrets" of interesting conversation.

Question Does it really work?

Answer Yes, beyond question. In my files there are thousands of letters, case histories and testimonials from people who have used the Career Institute Method to achieve amazing success in their business and personal lives.

Question Who are some of these people?

Answer Almost anyone you can think of. The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method is used by business men and women, typists and secretaries, teachers, industrial workers, clerks, ministers and public speakers, housewives, sales people, accountants, foremen, writers, foreign-born citizens, government and military personnel, retired people, and many others.

Question How long does it take for a person to gain the ability to speak and write like a college graduate, using the Career Institute Method?

Answer In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 15 minutes a day, you will see quick results.

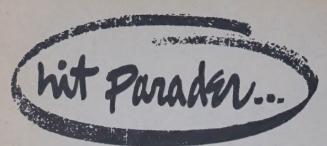
Question How may a person find out more about the Career Institute Method?

Answer I will gladly mail a free 32-page booklet to anyone who is interested.

#### MAIL COUPON FOR FREE BOOKLET

If you would like a free copy of the 32-page booklet, How to Gain a Command of Good English, just mail the coupon below. The booklet explains how the Career Institute Method works and how you can gain the ability to speak and write like a college graduate quickly and enjoyably at home. Send the coupon or a post card today. The booklet will be mailed to you promptly.

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Pleas	se mail me a free copy of your 32-page booklet	•
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#### I WANT TO HOLD YOUR

(As recorded by The Beatles)
By John Lennon and Paul McCartney
Oh yeh, I'll tell you something
I think you'll understand
Then I'll say that something
I want to hold your hand
I want to hold your hand
I want to hold your hand.

Oh please say to me
And let me be your man
And please say to me
You'll let me hold your hand
Now, let me hold your hand
I want to hold your hand.

And when I touch you
I feel happy inside
It's such a feeling that my love I
can't hide
I can't hide
I can't hide.

Yeh, you got that something I think you'll understand When I say that something I want to hold your hand I want to hold your hand I want to hold your hand.

And when I touch you
I feel happy inside
It's such a feeling that my love I
can't hide
I can't hide
I can't hide.

Yeh, you got that something
I think you'll understand
When I feel that something
I want to hold your hand
I want to hold your hand
Oh yeh, I want to hold your hand
I want to hold your hand.

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#### MY BONNIE

(As recorded by The Beatles)
My Bonnie lies over the ocean
My Bonnie lies over the sea
My Bonnie lies over the ocean
Oh bring back my Bonnie to me.

Bring back, bring back, Bring back my Bonnie to me, to me, Bring back, bring back, Oh bring back my Bonnie to me.

Last night as I lay on my pillow, Last night as I lay on my bed Last night as I lay on my pillow, I dreamt that my Bonnie was dead. © Copyright 1948 by Modermusic.

#### SHE LOVES YOU

(As recorded by The Beatles)
By John Lennon and Paul McCartney
She loves you, yeh, yeh, yeh
She loves you, yeh, yeh, yeh
She loves you, yeh, yeh, yeh, yeh,

You think you've lost your love Well I saw her yes-ter-day-yi-yay It's you she's thinking of And she told me what to sa-yi-yay She says she loves you And you know that can't be bad Yes, she loves you And you know you should be glad.

She said you hurt her so
She almost lost her mind
And now she says she knows
You're not the hurting kind
She says she loves you
And you know that can't be bad
Yes, she loves you
And you know you should be glad
She loves you, yeh, yeh, yeh
She loves you, yeh, yeh, yeh
And with a love like that you know
you should be glad.

You know it's up to you
I think it's only fair
And pride can hurt you too
Apologize to her
Because she loves you
And you know that can't be bad
Yes, she loves you
And you know you should be glad
She loves you, yeh, yeh, yeh
She loves you, yeh, yeh, yeh
And with a love like that you know

She loves you, yeh, yeh, yeh
She loves you, yeh, yeh, yeh
And with a love like that you know
you should be glad.
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#### I SAW HER STANDING THERE

(As recorded by The Beatles)
By John Lennon and Paul McCartney
Well she was just seventeen
And you know what I mean
And the way she looked was 'way
beyond compare

So how could I dance with another Oh, when I saw her standing there.

Well she looked at me And I, I could see That before too long I'd fall in love with her She wouldn't dance with another Oh, when I saw her standing there.

Well, my heart went boom When I crossed that room And I held her hand in mine.

Well, we danced through the night And we held each other tight And before too long I fell in love with her Now I'll never dance with another Oh, since I saw her standing there. © Copyright 1963 by Gil Music Corp.

#### PLEASE PLEASE ME

(As recorded by The Beatles)
By John Lennon and Paul McCartney

Last night I said these words to my

girl
I know you never even try girl
Come on, come on, come on,

please, please me Oh yeh like I please you.

I don't want to sound complaining But you know there's always rain in my heart I do all the pleasing with you

I do all the pleasing with you It's so hard to reason with you Oh yeh why do you make me blue.

You don't need me to show the way love Why do I always have to say love Come on, come on, come on,

please, please me
Oh yeh like I please you.
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#### FROM ME TO YOU

(As recorded by The Beatles)

By John Lennon and Paul McCartney

If there's anything that you want
If there's anything I can do
Just call on me and I'll send it along
with love from me to you.

I've got ev'rything that you want Like a heart that's oh so true Just call on me and I'll send it along with love from me to you.

I got arms that long to hold you and keep you by my side I got lips that long to kiss you and keep you satisfied.

If there's anything that you want
If there's anything I can do
Just call me and I'll send it along
with love from me to you.
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#### THE SAINTS (When The Saints Go Marching In)

(As recorded by The Beatles)
Well, when the saints go marching in
When the saints go marching in
I'm gonna be in that number
When the saints go marching in.

When the sun begins to shine When that old sun begins to shine I'm gonna be in that number When the sun begins to shine.

When my Lord calls me there, Oh when my Lord, He calls me there I'm gonna be in that number When my Lord, He calls me there. © Copyright 1949 by Modermusic.

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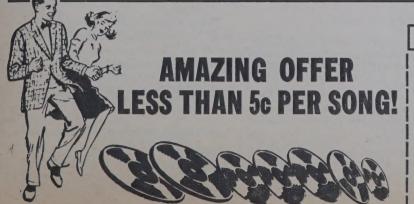
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- 8. Ain't That A Shame
- 9. This Little Girl
- 10. Hot Pastrami
- 11. Da Doo Ron Ron
- 12. Killer Joe
- 13. Zip-A-Dee Doo-Dah
- 14. You Are My Sunshine
- 15. Chains
- 16. Tell Him
- 17. Love Came To Me
- 18. Go Away, Little Girl
- 19. Quarter To Three
- 20. Those Oldies But Goodies

- 21. Every Beat Of My Heart
- 22. Tossin' And Turnin'
- 23. Tonight
- 24. Cupid
- 25. Wild One
- 26. Puppy Love
- 27. Mama
- 28. O Dio Mio
- 29. I Love The Way You Love
- 30. Tall Oak Tree
- 31. Easier Said Than Done
- 32. One Fine Day
- 33. So Much In Love
- 34. Memphis
- 35. Falling
- 36. Surf City
- 37. Baby Workout
- 38. I Will Follow Him
- 39. Mr. Bass Man
- 40. Puff

- 41. Young Lovers
- 42. Don't Be Afraid, Little Darlin'
- 43. Blue Velvet
- 44. Busted
- 45. Hello Heartache, Goodbye Love
- 46. Be My Baby
- 47. Then He Kissed Me
- 48. A Walkin' Miracle 49. Volare
- 50. All My Love
- 51. Dreamin'
- 52. Kiddio
- 53. Ta Ta
- 54. Yogi
- 55. Burning Bridges
- 56. When You Wish Upon A Star
- 57. The Madison
- 58. Good Timin'
- 59. Cradle Of Love
- 60. Let The Little Girl Dance



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SOUTHTOWN U.S.A.

By Billy Sherrill

I'm gonna pack my clothes and leave tonight

I got a big sugar daddy that's waitin' to hold me tight

His kisses knock me off my feet I want to go where loving is sweet in Southtown, U.S.A.

Southtown, Southtown, I'm coming home

My heart is aching for long leaf pines and honey suckle vines So, I'm goin' back to my honey shack

in Southtown, Southtown, U.S.A.

There's a little ole house where vou can eat by candle light

And all the hip cats meet there ev'ry night

They got a red hot band that you can't beat

And all the corn bread you can eat in Southtown, U.S.A.

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#### DAWN

By Bob Gaudio and Sandy Linzer

Pretty as a mid summer's morn They call her Dawn Dawn go away I'm no good for you Oh Dawn stay with him he'll be good to you

Hang on, hang on to him Think what a big man he'll be Think of the places you'll see Now think what the future would be With a poor boy like me.

Dawn go away, please go away Altho' I know I want you to stay Baby don't cry it's better this way Ah, ah, ah, Dawn go away
Back where you belong
Girl, we can't change the places where we were born

Before you say that you want me I want you to think what your fam'ly would say

Think what you're throwing awa Oh think what the future would be

with a poor boy like me.
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#### GOING, GOING, GONE

By Emil J. Anton and Alan Thomas Mister Auctioneer

Those are my things you're selling today

And just like the love they remind me

They're going, going, gone.

still see her face When I gave her that ring you're selling now

Like all she promised me for all eternity

It's going, going, gone.

It hurts me so to see that old chair go How much it means, no one understands I'd give my last ten dollars for it now Just to keep it from that stranger's hands.

Mister Auctioneer You don't know how you're breaking my heart 'Cause like those old French screens All my hopes and dreams Are going, going, gone Going, going, gone. © Copyright 1963 by Gil Music Corp.

#### CALIFORNIA SUN

By Henry Glover and Morris Levy I wanna go back out on the coast Where the Califonia girls are really the most

They walk that walk, they talk that talk

They twist like this, they shimmy, do you hear me Well they're out there having fun in

the warm California sun.

The girls are frisky in old Frisco A pretty little miss every where you go They walk that walk, they talk that talk

They twist like this, they shimmy, do

you hear me Well they're out there having fun in the warm California sun.

The girls are pretty in old L.A. And the good sunshine keeps them all that way

They walk that walk, they talk that talk

They twist like this, they shimmy, do you hear me Well they're out there having fun in

the warm California sun.
© Copyright 1961 by Tyrol Music, Inc.

#### **GOOD NEWS**

By Sam Cooke

Well, my baby's comin' home tomorrow Ain't that good news, man ain't that

My baby's comin' home tomorrow Ain't that news, man ain't that news.

I got a letter just the other day Telling me that she was on her way And she wants me to meet her at the station

Ain't that good news, man ain't that news.

In the letter she told me she still loves

Ain't that good news, man ain't that

In the letter she told me she loved me Ain't that news, man ain't that news.

She said she's sorry that she left Found out she don't want nobody else Said she wants me all to herself Ain't that good news, man ain't that

Ain't that news, ain't that news, Man, I know that's news My baby's comin' home tomorrow Ain't that good news, man ain't that news.

I'm gonna have a party at the station Ain't that good news, man ain't that news

Have a party at the station Ain't that good news, man ain't that news.

I can't wait to get her home Where we can finally be alone Disconnect my telephone Ain't that good news, man ain't that news.

Ain't that news, ain't that good news, ain't that news My baby's comin' home, tomorrow Ain't that good news, man ain't that news.

C Copyright 1964 by Kags Music.

# the BEATLES



The Beatles display eight gold records earned in less than one year.

# 

by Curly Del

London policemen fought to hold back 1,000 screaming teenagers when the Beatles made their getaway after a performance at the famous London Palladium. A motorcycle escort stood by as the four young singers rushed for their car. Then the fans went wild breaking through a blockade of more than 100 bobbies. They ran for the car missing it by seconds as it sped away.

It was the end of an unforgetable day long seige at the Palladium. During rehearsals for the evening show, fifty girls managed to break through the doors, flood the stage and swarm around their idols until police cleared the hall.

The Beatles arrived in America in February after the over-

whelming success of their "I Want To Hold Your Hand" single, which had pre-release orders of one million copies in England. They appeared on the Ed Sullivan Show, live from New York City and a second time from Miami Beach. A third appearance is scheduled during the season.

The impact of the Beatles on America has to do with their highly individual sound. It has been compared to a combination of Bo Diddley and The Dovells and emphasizes a group sound rather than a single guitar line. The solid rhythm and voicing has been dubbed the "liverpool sound."

Who are these four gentlemen that caused mass hysteria in England and half of the free world?



RINGO STARR

GEORGE HARRISON

JOHN LENNON

PAUL McCARTNEY

The smashing foursome walk the familiar streets of Liverpool on a vacation from a European tour.

Paul McCartney, bass guitarist and writer of most of the Beatles' songs demonstrates "The Liverpool Sound" on a recent Ed Sullivan Show.





#### JOHN LENNON

John Lennon is a determined 23-yearold whose somewhat stern face gives the impression of an angry young man. Without him there would be no Beatles. He was the one who organized the group and gave them their tag — one that has become, the most important word in the English vocabulary.

Fittingly, Lennon is called the chief Beatle. "But we don't let it count for much really," he said. "If we've got to have a leader, I'm him. How it happened is this: people kept coming up and asking who the leader was. We said nobody. They said there must be a boss. So the others said to me "Well, you started the whole thing off, so you're the leader." And that's that.

"But ours is a cooperative group. Nobody lays down any laws. We talk things over. We have our rows — nothing serious, just differences like any other human beings."

Being the leader of the most popular musical group to ever emerge in England is not John's only distinction. He's the only married member of the Beatles and he has a small son. But he sternly refuses to talk about him —— "I'm dead keen to keep my private life separate from this business."

Today, John is at the top but not overwhelmed by success. "I feel", he said, "richer and flattered by our good fortune. I am touched by the personal gifts that are showered on us now."

His philosophy sums up the feelings of the entire group. "We all go out to have fun. If others have fun, that's great. We're not rich yet, but I suppose we will be one day if our success holds, At least, I hope so because I don't wish to be singing at 80. Who wants a croaking Beatle of 80?"



England declared December 7, 1963, "National Beatle Day." The Beatles fan club surprised their idols with a special cake.

John Lennon says, "The bomb? Well, like everyone else I don't want to end up a festering heap, but I don't stay up nights worrying."

#### PAUL MC CARTNEY

"It's fabulous —— the success and all that — but I wish people wouldn't think that because we're successful we're unapproachable. It's not true," emphasized Paul McCartney, the talented composer and bass guitarist of the Beatles.

McCartney, along with John Lennon, writes all of the songs for the group and has turned out over 100 tunes since the group first organized. The one thing that bothers Paul is that some people think he has changed since the Beatles became the rage of England. "I can't quite explain it, but when I meet some of my old mates, they don't seem the same. They have a different attitude towards me. Perhaps they think we've all gone big-time since getting into the charts, I don't know. But they're so wrong."

Paul hasn't changed. He still is fond of art ("I got my diploma in art, and I'm still very interested in the subject. I often sketch when we're on tour, that is, when I'm not writing songs or go-karting!") and he hopes someday to earn "enough" money so he can invest in his brother's hairdressing business.

"I guess it was pure chance that I met John," he said. "You see my mother was (Continued on Page 60)



"We were different and because the public was ready for a change, we succeeded.

Of course, apart from the music, the way we look and act has helped us."



## Platter Chatter

SUGAR SHACK can be heard on this L.P., but that's only one of twelve reasons why rock 'n' roll fans will want to own this disc by Jimmy Gilmer and The Fireballs. In addition to their hit title song, the trio performs such favorites as "Let The Good Times Roll,"

"Suzie Q," "Red Cadillac and a Black Mustache" and "Linda Lu." They do them very well. The record is great for dancing or just listening, and it shows the intriguing similarity in voice and style between Jimmy Gilmer and another singer who also does well with rock 'n' roll tunes — Elvis Presley. Dot DLP 3545

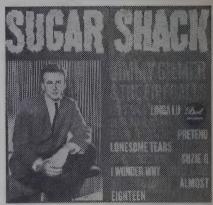
BACHELORS' PARADISE is a highly-combustible record that should be played with the greatest of care. First, place your phonograph needle in a Deepfreeze for an hour. Then, while it is still ice cold, replace the needle in your phonograph, and gently touch it to the grooves of this record. If this plan is carefully followed, the voice of Ann-Margret will not melt the needle out of shape. One or two playings at a time is about the limit however; the needle will heat up quickly. If you haven't the vaguest idea of what we're talking about, but have a hunch you'd like to find out, we suggest you do the following: buy this L.P., invite your boyfriend over for an evening of slow dancing for two, play "Romance in the Dark," "Paradise" or "Hold Me" as sung by S-E-X-Y Ann-Margret, and await results. They'll come. RCA Victor LPM-2659

CATCH A RISING STAR presents new singer John Gary on his premiere disc. Discovered in late 1963, Gary is believed by many to possess the most exciting male voice to be recorded in a decade. His wide vocal range and sophisticated style are demonstrated on this L.P. when he performs "Once Upon A Time," "Unchained Melody" and "Ebb Tide." These and other selections leave no doubt: John Gary is a talent who will soon be catagorized with such top legit vocalists as Tony Bennett, Jerry Vale and Steve Lawrence. He's that good! RCA Victor LPM-2745

MORE-TRINI LOPEZ AT P.J.'S is a follow-up album to Trini's first big bit disc. Here again the popular singer is with his trio at P.J.'s in Los Angeles, leading the nightclub's noisy, enthusiastic audience in raucous sing-alongs. With electric guitar wailing he sings such tunes as "Never On Sunday," "Walk Right In," "Green, Green" and "Yea." When he invites his audience to join in with the song choruses, few can resist — especially when the song to be sung is "Kansas City" or "Goody Goody." Reprise R-6103

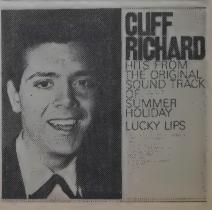
THE LETTERMEN IN CONCERT is the group's most different-sounding L.P. to date. It doesn't accentuate the famous Lettermen sound of "The Way You Look Tonight" or "When I Fall In Love". Instead, the album, recorded live at Iona College, displays a new facet of their talent. Jim, Tony and Bob cover a wide range of entertainment forms: a great rendition of "Hey, Look Me Over"; a folk medley which includes "Greenfield", "If I Had A Hammer" and "Silver Threads And Golden Needles"; and a show-stopping performance of one of the group's favorite songs, "You'll Never Walk Alone". The Lettermen bave another first on this album: a medley of hits from the past. These "oldies," sung in a satiric, funpoking spirit that provides great listening, help to explain why The Lettermen are one of the most popular groups currently performing on U.S. campuses today. Capitol T 1936.

CLIFF RICHARD: HITS FROM THE ORIGINAL SOUND TRACK OF SUM-MER HOLIDAY presents England's most popular young vocalist performing a group of tunes which are certain to please fans this side of the Atlantic. The handsome singer-actor skips through four selections — "Bachelor Boy," "Summer Holiday," "The Next Time" and "Dancing Shoes" — from his new movie, plus tunes chosen to showcase his smoothly professional, excitingly personal singing style. Cliff's guitar group. The Shadows, help with the vocal excitement when they back him on several of the lively R 'n' R tunes. Epic LN 24063











# HAYLEY

TIME FOR A CHANGE

by Margaret Ronan



Hayley Mills, the demoniacal Laurel, confronts her alarmed governess (Deborah Kerr) in "The Chalk Garden."

The old Hayley Mills was good enough for millions of movie-goers on both sides of the Atlantic, but wait until you see the new Hayley! She's that grim, intense girl on the previous page. She's also the leggy, defiant teen-ager snarling at Deborah Kerr in the scene above from Universal's upcoming film, "The Chalk Garden." This new Hayley is a pathological liar, an intermittent phyromiac, a pathetic, mixed-up, miserable character right out of one of TV's grimmer out-patient programs.

But before we go any further, let's set the record straight. The Hayley Mills described above is for reel—but not for real. Just ask the real Hayley Mills to stand up, and you'll find the same pertly pretty, economy-size enchantress who has been stealing pictures from high-powered adult performers since the age of twelve. True, there have been a few superficial changes. She's taller, prettier, and somewhat more sedate in public. But the welcome glint of mischief still flickers in her eyes. The rubber face still twists itself into a variety of grimaces at a moment's notice. The wacky sense of humor that once led her to release a white mouse in a London department store still lurks just under that smooth seventeen-year old surface, giving you the uneasy feeling that she might hand you a live mouse if she felt you needed to be taken down a peg or two.

There were no live mice in evidence when we visited Hayley on the set of "The Chalk Gardn," so we felt safe in asking her a few questions. How, for instance, did she like the professional change of pace involved in playing the part of Laurel in the film?

"Like isn't a strong enough word," she retorted. "I love it! After all, I'm going on eighteen and it's about time I stopped playing little girls, don't you think? I don't want to have the same thing happen to me that happened to Mary Pickford. Do you know she was still playing twelve-year-olds when she was in her thirties? Producers thought the public would never accept her in anything but kiddie parts. Well, I hope the public will be willing to let me grow up on-screen, but that's really up to me. I've got to project Laurel to them so that they'll understand her and care what happens to her. If I'm a good enough actress to do this, people will forget that I'm playing a part. For the time being, they'll think of me as Laurel. Maybe I'm not ready for this kind of role, but there's only one way to find out."

Personally, we think Hayley could play any role convincingly, from Little Nell to Lady Macbeth. Look at the evidence. When Walt Disney signed her to a long term contract five years ago, what was the first role he handed her? "Pollyanna," an impossibly goody-goody part guar-







Hayley's sinister portrayal in Universal's "Chalk Garden" will surprise her many fans. More typical of Hayley is the smiling girl seen above during filming "breaks" on the Universal lot in Hollywood and below on Dover Beach in the South of England.

anteed to scare off more experienced actresses. But Hayley didn't scare easily. She made "Pollyanna" a lively, lovable imp, and received a special Academy Award for doing it. When Mr. Disney decided to double the pleasure by casting her as twins in "The Parent Trap," Hayley just doubled her efforts. Consequently, the box office returns rolled in. So successful was her duel impersonation that hundreds of fans wrote the studio asking who played the other Hayley!

What's the secret of this old Mills magic? Well, for one thing, this kid is just loaded with plain, old-fashioned talent, which is hardly surprising since she's the daughter of British stage and screen star John Mills. When Papa Mills tells you, "She was always irrisistible, even as a baby," he isn't just giving in to fatherly pride. He's stating a simple fact. Hayley will be just as irrisistible when she's eighty, and that partly accounts for her star quality. But what gets Hayley across to audiences, who write her 2,500 letters a week, is her down-to-earth wholesomeness. Off-screen and on, she's a real person. There's nothing phony about her.

Hayley's stand-in, Pearl Hanson, tried to explain this aspect of Hayley to us: "She's a walking contradiction because she's an unaffected, unsophisticated person in a highly artificial, sophisticated business. Maybe the secret of Hayley's simplicity is the fact that her mother and father have kept her insulated against so-called Hollywood glamour. They're both with her no matter where she's working, whether it's in England or the United States. Wherever one Mills goes, they all go, taking a sort of home atmosphere along with them. This togetherness gives Hayley a sense of identity as well as a sense of security. She



doesn't have to throw her weight around to prove she's important. In her family everyone is equally important — to themselves and to each other."

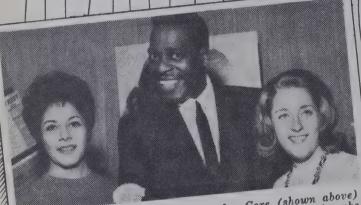
Hayley gives a condensed view of herself when she says: "I'm really a living fossil." What she probably means is that she's one of the last of a vanishing race — the teenager who looks, acts, feels and thinks her age. As she puts it, "I'm in no rush to grow up. It takes living one day at a time to learn to be a human being. I find that if I take everything at its own pace I have time to grow, to enjoy my family, to think things out."

When you think of it, there's a lot of living wrapped up in that philosophy!

## CUES

and VIEWS

#### RANDOM NEWS AND NOTES



Timi Yuro, Brook Benton and Lesley Gore (shown above) shared with their traveling mate, Trini Lopez, the triumphs of a recent two-month tour of England. The quartet played to S.R.O. crowds all the way from London to Liverpool, making thousands of fans as they went along.



"Welcome aboard," says MGM recording star Johnny Tillotson to George Hamilton, who will soon be seen as the land leading man to join MGM as a pop





Millimini min

Handsome singer-actor Larry Kert is one of the stars of stage, TV and motion pictures who will lend their talent to the forthcoming World's Fair. Larry's assignment is with the "Tower Of Light", the extravagant exhibit sponsored by the "Iterative Power and Light industry. He's the voice of the exhibit's animated kilowatt bird.



Here's a picture snapped in Hollywood at the ground-breaking ceremonies for the Hollywood Museum. We got it because we wanted to show how grown-up and handsome Johnny Crawford is becoming. But we got something else too, something we ford is becoming. But we got something else too, something with didn't expect: a photo of Troy Donahue holding hands with Suxio Pleshette.



Dick Chamberlain, known to millions of TV fans as Dr. Kildare, left his doctor's uniform back in Hollywood during a holiday season publicity trip to New York Paramount Theatre on Times Square to Honor" he plays the part of a lawyer. The girls didn't seem to mind the change.



Here's Rex Harrison getting a last minute costume adjustment before he and co-star Audrey Hepburn sing the and co-star The English?" production "Why Can't The English?" Although number from "My Fair Lady." Although filming of the musical is now completed, filming of the musical is now completed, it won't be released for another eight it won't be released for another eight months. Warner Bros. wants interest months to build to the maximum.



Torchy love scenes are now a must for many Hollywood movies. are competing with boudoir action of their own. Some upcoming films with torrid moments: "The Carpetbaggers," "America, with James Franciscus and Genevieve Page, and "Face in The Mirror" with Horst Buchholz and Katherine Spaak.

In the last issue of Hit Parader, we introduced The Angels. Here, to continue our popular series on America's top singing groups, are four more swingers we'd like you to meet - Len Barry, Mike Dennis, Arnie Satin and Jerry Summers, otherwise known as The Dovells, a quartet whose ever-lovin' fans. numbered in the tens of thousands. carry on like people possessed when these four bombastics go into their hip-swingin', clothes-strippin' act.

As you can see from their handsome mug shots across the page. The Dovells are barely out of the peach-fuzz stage. But despite their on Parkway Records.

Their first recording, "No, No, No," was a tune they had composed themselves. Its mild success was followed by a second recording, "The Bristol Stomp." That was the record that established them as a top singing group. Subsequent hits such as "Save Me Baby." "You Can't Sit Down" and "Betty in Bermudas," plus personal appearences throughout the country, have kept these Philadelphia lads spinning across the country like whirling dervishes much to the delight of rock 'n' roll music fans.

The Dovells are well-mannered

youth, they've already made their mark on the pop entertainment scene. And if their voluminous record sales, concert dates and fan mail are any indication of continued success, these hipsters will be around for a long time.

Actually, The Dovells have been around for a long time. They started singing together back home in Philadelphia while still in high school. The loyal following that gathered to listen to them whenever they appeared at local school functions, encouraged the boys to push their way into professional show business. After a few false starts, they did just that -

but mischievous - young men who approach anything they do with an exuberant style. Their stage performance, wherein they quickly get down to bare shirtsleeves in order to better perform their crazy antics, brightly showcases their characteristic enthusiasm.

The secret of The Dovells' entertaining spontaneity? They like each other! They are, in fact, like "one big happy family." Some of the playful answers they filled-in on our questionnaire may surprise you, but we think those answers will let you know better these topflight entertainers.

These four from Philly are forever on the run performing or relaxing, they ply the art of having fun.

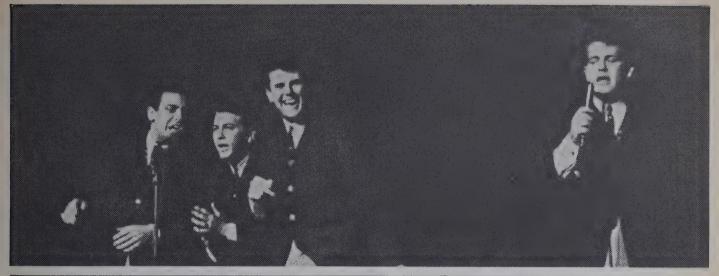




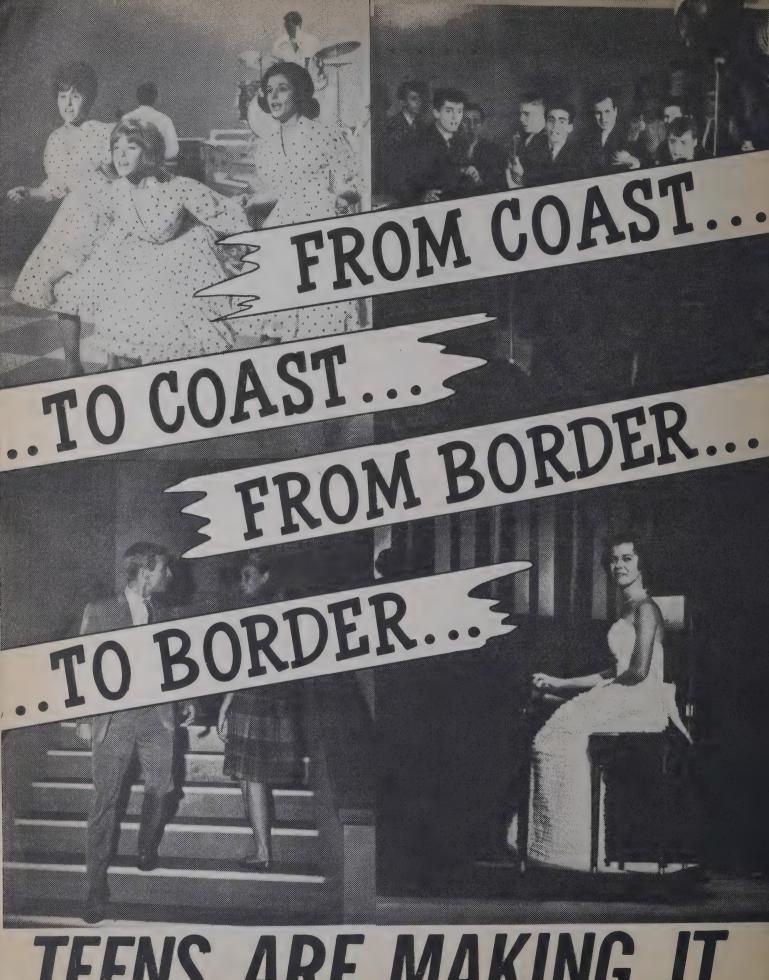








NAME	JERRY SUMMERS	LEN BARRY	MIKE DENNIS	ARNIE SATIN
BIRTHPLACE	PHILADELPHIA	PHILADELPHIA	SOUTH PHILADELPHIA	PHILADELPHIA
AGE	20	21	19	18
FUNCTION IN GROUP	TENOR	TENOR & LEAD SINGER	TENOR	BARITONE AND BASS
CAR	'64 THUNDERBIRD SPORTS ROADSTER	'62 CADDY	STING RAY	'63 STING RAY
FUTURE GOALS	TOP NIGHTCLUBS, MOVIES, TV, A WIFE AND TWO KIDS	TO MAKE MONEY AND HAVE A FAMILY	TO BE A TOP NIGHTCLUB ACT, TO HAVE A HOME IN CALIFORNIA (L.A.), AND THEN HAVE A FAMILY.	THE SAME AS JERRY
FAVORITE CITY	LOS ANGELES, MIAMI BEACH	NEW YORK	LOS ANGELES	PHILADELPHIA
KIND OF GIRL	PERSONALITY PLUS, WELL BUILT, 5'5", AND A REAL WOMAN	PRETTY	SENSIBLE, FULL OF FUN, NOT TOO MUCH MAKE-UP.	SHORT AND CUTE
COLOR OF HAIR	LONG BLONDE, OR BLACK	BLACK	LONG BLACK, OR BLONDE	BLACK
FOOD	STEAKS AND ITALIAN FOOD	SOUL FOOD AND CHINESE	ALL	HAMBURGERS
DRINK	SCOTCH AND SODA, ORANGE- ADE	GIN AND 7 UP; ICED TEA	7 UP; ICED TEA	ROOT BEER
HOBBY	SKY DIVING; WATER SKIING	SLEEPING AND WRITING POEMS	RIDING, SWIM- MING, TENNIS	FIXING CARS
SINGER: MALE	JACKIE WILSON	RAY CHARLES	JOHNNY MATHIS	AL JOLSON
SINGER: FEMALE	JACKIE DE SHANNON	GLORIA LYNN	GLORIA LYNN	DORIS DAY
BAND	GLEN MILLER; THE PASTELL SIX	JAMES BROWN	HENRY MANCINI	PERCY FAITH
CLOTHING	ITALIAN KNIT SWEATERS; CON- TINENTAL	REAL CASUAL	IVY, CON- TINENTAL	CONTINENTAL AND TIGHT
WAY TO SPEND A DATE	IT DEPENDS ON THE MOOD I'M IN.	AT A CLUB OR PARTY	SPEND THE AFTER- NOON SWIMMING, THEN DINNER, A SHOW, MAYBE A RIDE AND THEN HOME.	MOVIES OR A DRIVE-IN
PET PEEVE	A PERSON WHO WHINES WHEN HE TALKS, OR A NAGGING GIRL.	OUR BARITONE- ARNIE	CARS THAT DON'T RUN AND LIGHTS THAT WON'T LIGHT.	WHEN THE GROUP KIDS ME ABOUT BEING SHORT.



TEENS ARE MAKING IT

## In the NORTH Canada's teen Music Hop....

Teen-agers in the United States will soon be seeing more of the bright and lively TV shows produced by Johnny Jaymes (page 23). If they enjoy these programs featuring teen-age entertainers, they should give a nod of thanks to the teen-agers of Canada for helping to make them possible. Teens north of the border have been supporting youthful musical shows for some time; it is their trend-setting enthusiasm that has encouraged American TV executives to tryout the teen format in this country.

One of the most outstanding of these Canadian teen shows is "Music Hop," a weekly, half-hour variety program on the Canadian Broadcasting Corporation (CBC) network. It is a teen spectacular, but unlike shows such as "American Bandstand" in this country, no lip-singing to recordings is permitted. The young performers get out there in front of the cameras, and B-E-L-T. Kids in the

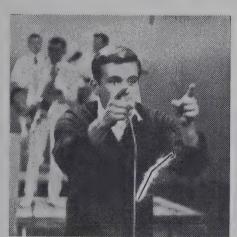
audience love it.

The Thursday afternoon program provides a showcase for aspiring and already-established folk singers, pop vocalists, rhythm 'n' blues singers, and rock 'n' roll performers. The names of most of the big-time guest stars who have appeared on the program are for the most part unknown in this country. In Canada, however, they are household words. Bobby Curtola, Canada's top re-cording star, and Pierre LaLonde, a French-Canadian vocalist, head the list. (Tell a Canadian teen-ager you've never heard of Bobby Curtola, and he'll tell you you're crazy. Tell a French-Canadian teen-ager you don't know of Pierre LaLonde, and he'll recommend you for the guillotine.) Other special guests who have appeared: Hazel Mc-Kirdy, a thirteen-year-old singer from Kitchener; the Fernwood Trio, a folksinging group from Northern Ontario; Gordon Lightfoot; Diana Brooks; Wendy Gladstone; and The Villagers Three. Host for the weekly "Music Hop" is

Host for the weekly "Music Hop" is Alex Trebek, a twenty-three-year-old announcer from CBC Ottawa. Alex, a native of Sudbury, moved to Ottawa seven



"Music Hop" host, Alex Trebek, creates weekly excitement backed by teen artists.



French-Canadian star, Pierre Lalonde.

years ago to establish himself in show business. After graduating from college last year, he turned his full attention to his career, and was soon hired for the summer as a CBC announcer. He landed the job as "Music Hop" M.C., and since has lent his good looks, charm and personality to the show's great success.

sonality to the show's great success.

Everything is "live" on Music Hop.
With no pre-recorded music as an aid, the musicians have to be the very best at all times. Fortunately, music for the show is provided by Norm Amadio and his Rhythm Rockers, one of Canada's best, up-and-coming rock 'n' roll outfits.

Choreography is also an important feature of the show. Lorraine Green, a dancer who has appeared on many top variety shows as a performer, stages the intricate musical routines, and appears on camera to teach the latest teen-age steps, like "The Monkey," "The Slop" and "The Prince Philip Walk" (definitely a Canadian dance!)

Also appearing are three swinging girl vocalists — Rhonda Silver, Ste-



Canadian idol, Bobby Curtola, sings above and chit-chats below with Alex Trebek and guest D.J., Dave Mickie.



phanie Taylor and Diana Miller. They sing the latest top record hits, as well as provide background singing for the guest artists.

As the run-down of its talent indicates, "Music Hop" is a sensational show that Canadians are proud to call their own. U.S. television producers, looking enviously up towards that Northern border, believe it's a program we should have in the United States. And if, as the saying goes, all's fair in love and war and show business, we believe they should do a little copy-catting. After all, imitation is the sincerest form of flattery.

BIG ON TV....

# In the EAST Johnny Jaymes becomes a TV tycoon at nineteen...

Teen-Age Music Festival, Inc. is the brainchild of a nineteen-year old New Yorker named Johnny Jaymes. With the help of his mother and a friend (Bryce Bond, who hosts Johnny's syndicated television program, "Teen Time U.S.A."), he is busily setting up a teen-age music empire. His plans for the future seem almost too bold to be taken seriously, but he's determined to see them fulfilled. And, considering the amazing show business feats this young dynamo had already accomplished, there's good reason to believe he will someday be a powerpacked impressario showering the nation with razzle-dazzle shows and sparkling new personalities.

"Teen Time U.S A.," the most impressive of Johnny's achievements to date, is an outgrowth of earlier Johnny Jaymes projects. Of a show business family (his mother. Grace, was an orchestra vocalist in the 1940's), Johnny was an early victim of "show biz-itis." After convincing New York rock 'n' roll producer Murray Kaufman to allow him to assist backstage at the Brooklyn Fox during the big stage shows held there, he managed to wrangle a spot as assistant talent co-ordinator of the Teen Age Fair last year at New York's Freedomland.

At Freedomland Johnny me t many young performers, both soloists and groups, who hoped to make show business a career. Realizing their aspirations, but also sensing their hopelessness in finding good managers and agents to represent them, Johnny decided to guide their careers himself.

He formed Teen-Age Music Festival, Inc., signed the young performers to personal management contracts, and set in motion a plan whereby this newly-acquired caravan of talent appeared in concerts throughout the New York area.

The variety show concerts are held in high school auditoriums in the evenings. By offering part of the two-dollar admission charge to local non-profit organizations, Johnny secures their aid in selling tickets. In a sense then, the concerts are benefit performances. Enough money is earned from them, however, to lure big name performers to appear on the bill. Several dozen concerts are scheduled for this winter season. Presenting such divergent forms of music as rhythm 'n' blues, folk, pop, Broadway show tunes and big band sounds, the shows are dedicated, as Johnny Jaymes explains, "to upgrading teen-age music while providing solid entertainment."

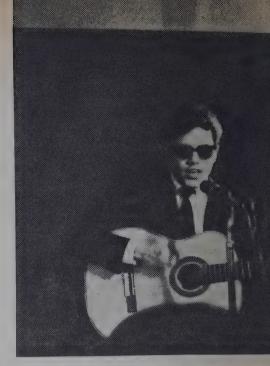
Now that these variety shows are in full swing, Johnny is planning the first record album of his newly-formed record company, J & G Records. The L.P. will appropriately be called "Live From The Teen-Age Festival," and will feature his own roster of young performers.

These performers, some of whom are pictured on this page, are also the stars of Johnny's most ambitious undertaking to date "Teen Time U.S.A." Getting the first of these TV program completed was no easy task. The obstacles to be overcome would have frightened many an experienced showman. Johnny, however, relied on common sense and perseverance to get results.

He convinced investors of the show's merits got their support — and money — and was then able to hire a Video Tape crew to tape a "pilot" film which he then took to advertisers and TV stations. His hard work and stubbornness soon paid off. The program has been tested on WVEC-TV in Norfolk, Virginia. and hopefully will be shown on local TV stations across the country.

Johnny, meanwhile, is making plans to open his own teen-age night club, and is negotiating for the rights to stage a Mister and Miss Teen-Age World Pageant at the forthcoming World's Fair. In addition, he hopes to produce teen-age films of a serious nature, on such subject as dope addiction and school drop-outs.

Although some of the young showman's plans have not progressed past the drawing board stage, they nonetheless serve to demonstrate just how important it is to "think big" in today's fast-paced, highly competitive world. Johnny is a teen-ager who dares to believe that enthusiasm and self-confidence are just as important as experience. He has a long way to go before enfluential people that time isn't too far off. When he does connect with that first big, show biz home run, we predict it will be a mighty shot heard coast to coast. You'll probably hear it right in your own living room, while watching TV.





Bryce Bond, with his image monitored on a TV screen above, is host of Johnny Jaymes' "Teen Time USA." Johnny, caught in a pensive mood across the page with singer DeeDee Perri, explains here that his shows are dedicated to "upgrading teen-age music while providing solid entertainment."



In recent years, teen performers have become increasingly important in show business. Furthering this youthful trend, teen showmen are moving onto the show biz scene. One such example is Johnny Jaymes, a young man short in years but. long in entertainment aspirations. Johnny produces TV and stage shows which feature talented performers like guitarist Jose Felincio.







A triumphant moment; Judy Doll being congratulated by Bud Collyer, Governor Collins of Texas, Darla Jean Banks and Pageant Chairman, Bedford Wynne.

Pageant Host and Hostess, Allen Ludden and Betty White, stand with Miss Teenage America 1964, whose jeweled tiara symbolizes her year-long reign.

# In the SOUTH Judy Doll, Miss Teenage America, on CBS-TV....

Fifty finalists stood motionless on the spot-lit stage of the Dallas Memorial Auditorium Theatre. After an exciting, unforgetable week during which they had competed in a colorful, song-filled pageant, the final moment of reckoning had come. One of the girls would be the

new Miss Teenage America.

Through the breathless silence of the vast auditorium came the sound of an envelope being torn open in front of a microphone. Master of ceremonies Bud Collyer was about to announce the name of Miss Teenage America, 1964. He turned to the girls, then back to the audience, and called out in a ringing voice the name of the winner — "Judy Doll, Miss Teenage America Pageant!"

She stood expressionless for a moment as the shock of the words hit her. Then a wave of emotion swept over her, and her face lit up with a wonderful smile make radiant by the rush of tears that poured down her cheeks. As million of Americans watched on their TV screens, and as the packed auditorium audience rose to applaud her in honor, Judy went forward to receive her crown an American Teenage beauty queen. She was crowned by incumbent Miss Teenage America, Darla Jean Banks, of Fresno, California, and was presented a bouquet of red roses by Texas Governor John Connally. As Judy wept, and as the stage curtain descended, the other forty-nine candidates were caught up in a flood of smiles and tears. They knew the pageant had been a wonderful event, one they would cherish in memory the rest of their lives.

An estimated forty million people watched this year's Dallas pageant via the CBS television network. It was the largest audience ever to witness the event. Their presence during the last tension-filled evening was a fitting tribute to the fifty beautiful girls who had just completed a week that was as exhausting as it was exhilerating.

The Miss Teenage America winner was chosen on the basis of poise, intelligence, wholesome appearance, talent and charm. To determine which of the candidates best displayed these qualities,





they were all put through a rigorous seven days of rehearsals and activities during which their every move was observed and noted.

The manner in which Judy conducted herself among such celebrities as Bud Collyer of TV's "To Tell The Truth," Allen Ludden of "Password," hostess Betty White and the entire CBS Television Crew for Special Events impressed not only the judges, but also the Pageant employees who assisted her with wardrobes, make-up and hairdo. Judy's charm undoubtedly helped her win the coveted title. Also in her favor: her performing talent on the organ, and her eye-appealing face and figure which endeared her to the audience and judges.

To those who interviewed Judy after the final judging, it was readily apparent that she is a unique teenager who carries herself with mature, unaffected grace, while projecting a warm, gentle manner. These feminine qualities were, of course, apparent to the Pageant's distinguished panel of judges; Dr. H. Ransom, Chancellor of the University of Texas, New York Yankee slugger Mickey Mantle, Mrs. H. H. Fitzerald, supervisor of American Airlines' Stewardess College, and Reba and Bonnie Churchill, nationally-syndicated newspaper columnists. Runners-up in the pageant were Jeanine Zavrel (Miss Teenage Washington) and Eileen Speerin (Miss Teenage New York).

Judy began preparing several months in advance for the event that was to eventually project her image into American homes from coast to coast. The daughter of Mr. and Mrs. Jay P. Doll of Navarre, Ohio, Judy attends Fairless High School in Navarre and is majoring in English and History. She is a member of the student council and is a 4-H Club representative.

"A friend of mine encouraged me to enter the Pageant," Judy says with a soft, Midwestern accent. I had also read a little about it in a magazine. So, I decided to give it a try. I never seriously thought I'd make it as far as the Dallas finals.

"But," she adds seriously, "I truly am happy that I've been given an opportunity to represent American teenagers to the public for an entire year. I feel that we've been displayed badly too often, and I want to show Americans how wonderful teenage people are."

This sensible, down-to-earth teen queen plans to study interior design with the \$10,000 college scholarship she was awarded upon winning the Pageant. She will also put to good use her other prizes: a brand-new Comet convertible, fifty shares of Dr. Pepper Company stock, a year's supply of Coty Cosmetics, a complete Miss Teenage America wardrobe and a tour of the U.S.A.

"The tour will be very exciting," she says. "I haven't traveled much as yet, and this will be a good opportunity. But I'll be working hard while doing it. There are many personal appearances to be made.'

Judy's busy schedule has already begun. She traveled to Detroit to personally select her Comet convertible and started her training there as the Lincoln-Mercury Corporation's 1964 Youth Safety Spokesman. From there she flew to Los Angeles to be featured on "Celebrity Party" with Dick Clark. She's also participated in the National 4-H Tractor Program, on "Don McNeil's Breakfast Club" on ABC radio, and in the Macy's Thanksgiving Day Parade on CBS-TV. Her busy schedule will continue throughout this year, right up to the moment she returns to Dallas in the fall to crown Miss Teenage America, 1965.

When asked how she felt the moment Bud Collyer annouced her as Miss Teenage America, 1964, Judy replied, "It's strange, but my first thought was about the other girls. They were all just wonderful. I know that each girl there was worthy of winning. It just happened to be me. In my messages to adults this year, I'm going to try to make them recognize and encourage the talent and ability of the millions of teenagers we girls proudly represented this year in Dallas."

A full week of rehearsals, fittings, fun and fancy hairdos preceeded the moment Judy Doll became a Queen. Karen Valentine, below, didn't win the crown, but her display of talent during the Pageant so impressed judges and CBS representatives that she later repeated her show-stopping routine on the Ed Sullivan Show on CBS-TV.



# In the WEST Melody McCord plays scene with Mr. Novak....

Melody McCord is a West Coast teenager who has learned that being a TV "extra" is a good way of having fun while making money. Although only seventeen years old, she's already accumulated seventy-five movie and television credits, and has earned enough in the process for lessons in acting,

dancing and modeling.

Hollywood has always needed young performers. Judy Garland, Mickey Rooney, Jill St. John, Natalie Wood, Elizabeth Taylor and Dean Stockwell are stars who got their start in movieland as child actors. And today, because of an increased national interest in American youth, the demand at the East and West Coast entertainment centers for junior performers has increased further. Hollywood has helped the trend along considerably; there is scarcely a program on TV that doesn't boast of the services of at least one teenage entertainer.

"Mr. Novak" is an outstanding example of this type of programming. It's an hour-long series that doesn't use just a few teenagers each week, but rather an entire school of them — the entire student body of the John Marshall High

School in Los Angeles.

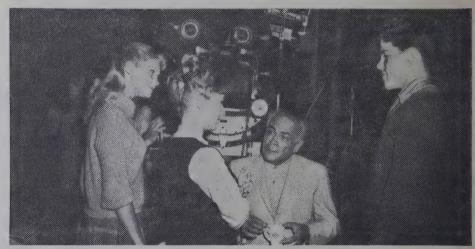
"Mr. Novak," for the benefit of those few who don't religiously watch it each week on NBC-TV, tells of the adventures of an American high school teacher. James Franciscus stars in the title role, with Dean Jagger playing the part of Albert Vane, principal of the school where Mr. Novak teaches. It's difficult sometimes to determine which causes Mr. Novak more trouble — his stubborn idealism or his stubborn students. In either event, he is always involved with both.

Which is just fine with the boys and girls of John Marshall High School! They love being in the "mob" scenes which are photographed in and around their school; few of them can resist watching the program each week at home, if only to try to spot themselves on their tiny TV screens.

Understandably, however, all spoken lines on "Mr. Novak" go to professional or semi-professional actors. With a tightly-controlled shooting schedule to maintain, the producers of the show



Jim Franciscus made sure Melody met "Mr. Novak" producer, E. Jack Neuman.



Director Albert Biberman had valuable tips for the young performers.

can't allow amateurs to muff important lines in crucial scenes.

But youngsters are needed to speak key lines, and Melody McCord, having had experience in show business since 1958, was lucky enough recently to be chosen as an "extra" for a "Mr. Novak" segment. (When she received word from the "Mr. Novak" casting director that she would do a scene with Jim Franciscus, she got so excited that she forgot to ask how much money she would be paid.)

Because she is qualified, Melody works in an exciting business filled with interesting people. Her career in entertainment began at an early age; it was an outgrowth of a pre-teen hobby trick roping. She won a first place trophy for her skills in that sport when she was twelve. From there, she started working at Corriganville, a cowboy and Indians amusement park, where she performed her trick roping act for four years. At the suggestion of its owner, Ray Corrigan, she registered with several acting and modeling agencies, and began studying dramatics and dancing. A pretty, statuesque girl with green eyes and natural blonde hair, she had little

trouble landing small jobs in movies and on TV. Melody has worked steadily ever since, while at the same time maintaining a private life filled with sports, hobbies and dates.

"I don't have a craving to be a movie star," she says. "Sure, it would be nice to work regularly in a TV series, or to have a big part in a film, but my goals in life are not nearly that ambitious. I'd like to be a photographer's model and do supporting roles in television and movies. Later in life I would naturally like to get married, and perhaps continue working infrequently even then."

Marriage is still a few years off for Melody. She's the first to admit that show business will be her first love for a while longer. She has perfected her skills in acting and in dancing (tap, modern jazz, plus all the standard and teenage dances), and she intends to use that ability to further her career. Her love for the world of entertainment was reaffirmed by her work on the "Mr. Novak" program.

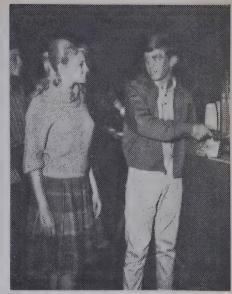
"I was very excited," she says with a brimming smile. "All I can say about Jim Franciscus is that if he was a teacher at my school, I'd take whatever courses



Sound stage #22 on the MGM lot.



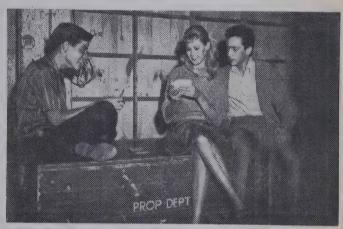
An actress' best friend: ber script.



Coffee break with another teen extra.



Waiting her turn to be worked on by the make-up man.



Card games help pass time between on-camera assignments.

he taught. He's just as friendly off-camera as he is on. I had a lot of fun working with him on the show. It wasn't much of a part I had. I just walked past him in the school hall and casually addressed him with a few words. But you know what they say about quality being more important than quantity!"

Melody also had fun with the other professional teens who participated on the show. These are alert, fast-thinking youngsters who have learned the ethics of an adult world. With a keenly-developed sense of responsibility, bright minds and friendly personalities, they are both pleasant and enlightening to be with.

"It was almost always a pleasure being with the other kids, actors and technicians on the set," Melody concludes. "But there were 'down' moments, too. Like those three hours of schooling each day. State law says minors have to have their schooling, so the studio naturally complied. Can you imagine — they used Mr. Novak's classroom for our classroom. Which wasn't so bad, except that we had a female teacher who must have been 3,000 years old!"



Getting an autograph from series regulars, Dean Jagger and Vince Howard.



#### FIVE MOVIE REVIEWS AND RATINGS



THE MISADVENTURES OF MERLIN JONES stars 10mmy Kirk in the title role as a junior absent-minded professor. As the scientific wizard of his college, his kooky experiments in the interests of pure research have a way of backfiring and causing troublesome as well as humorous complications. For instance, when working on a device to record special brain waves, he short circuits himself, which temporarily gives him the ability to read other people's thoughts. This has advantages and disadvantages; he becomes an amateur private detective when he hears the highly respected judge of the community planning a diamond robbery. The police, of course, don't believe Merlin's accusations; they think he's out of his mind. The outcome of this episode, as well as Merlin's further misadventures with hypnotism, make for amusing comedy. Annette Funicello as Merlin's loyal girlfriend lends assistance to the comic proceedings in this Buena Vista film in color.



MAN IN THE MIDDLE takes place in India near the end of the Second World War. Combined British and American forces are awaiting word to attack the Japanese in the Far East. The situation is a tense one and morale is getting low. It hits rock bottom when an American officer shoots and kills a British noncom in cold blood. In order to avoid a bad situation, both American and British commands want the man tried and executed as fast as possible. Because of the circumstances, a military lawyer, Lt. Col. Barney Adams (Robert Mitchum), who knows nothing of the case, is brought in to defend the murderer. When Adams starts to gather evidence to prepare the defense, it is soon apparent not only is the defendant insane, but that all evidence pertaining to his insanity is being suppressed. Adams therefore finds himself caught between justice and expediency. Romance also gets a hearing in this engrossing film from 20th Century-Fox. Lovely France Nuyen helps Adams remember that if he is a lawyer, he is also a man.

CAPTAIN NEWMAN, M.D. arrives on the screen from the pages of Leo Rosten's best-selling novel in the person of Gregory Peck. The dramatic incidents of an understaffed and overcrowded psychiatric ward at an Air Force Base Hospital during World War II make for a varied and human story. Captain Newman, the psychiatrist in charge of the ward, not only has his hands full with the seemingly inhuman task of making the airmen well enough to be sent back into the very midst of battle, he also has to deal with a base commander who thinks that the patients are all cowards and malingerers. One of Newman's more fortunate moves is in acquiring a newly arrived orderly, Cpl. Laibowtiz (Tony Curtis), intended for another ward. Laibowitz, although leery of the work, soon discovers he has a natural talent for managing the patients, and is an amusing and helpful addition. Bobby Darin does a wonderful bit as one of the sick men; the scene where he relives his experience as his plane goes down is chilling and memorable in this Universal film in color.

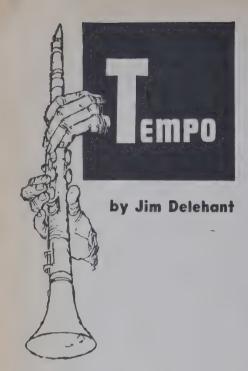


IT'S A MAD, MAD, MAD, MAD WORLD, the new Cinerama film in color from United Artists, stars just about every comedian in show business (Milton Berle, Sid Caesar, Jonathan Winters, Ethel Merman, Phil Silvers, Mickey Rooney, and Buddy Hackett, to name a few). Jimmy Durante plays a robber whose car crashes on a desert road. In his dying gasp, as the group of drivers who witnessed the accident gather around, he gives the clues to a hidden cache of money and tells them it's all theirs. Since they can't decide how to split the cash, it's each man for himself, with a few others who get picked up along the way. The rush to the money includes travel by every conceivable means, from bicycle to antiquated airplane, and that's where some hilarious high jinks come into play. Unfortunately, the fun is dissipated by the length of the film and the heavy layer of cynicism which covers it; the characters are all so greedy they aren't at all likeable. After the first couple of hours of this threehour long movie, you begin to tire of the whole thing. Edie Adams is wonderful throughout, however. When you see her cavorting on the screen with Sid Caesar, you'll suddenly remember she is the widow of a very funny man — the late Ernie Kovacs.



SEVEN DAYS IN MAY covers a week of suspense, secrecy and gripping action as it unfolds a story of a military plot to overthrow the government of the United States. Set a few years in the future, it is a time when the President (Fredric March) has just concluded a disarmament treaty with the Russians. Because of widespread disapproval of this act, his popularity has plummeted. Public opinion favors the opposition expressed by the outspoken head of the Joint Chiefs of Staff in the Pentagon, General James Matton Scott (Burt Lancaster). Quite by accident the General's aide, Col. Jiggs Casey (Kirk Douglas), receives some odd bits of information expressed by the outspoken head of the Joint Chiefs of Scott's planning of a military coup d'etat. Although the aide greatly respects the General, loyalty to the country comes first and he takes his suspicions to the President. From then on, it's a race against time. The General must be stopped. This exciting film from Paramount will leave you with a greater respect than ever for our Constitution and the men of honor who give their utmost to uphold it. In view of what has transpired lately in this country, this is indeed a very timely film.





The future of recorded jazz looks dim if one listens to the pleas and opinions of many record company executives seeking its salvation. Rumors are in the air that several independent companies are going bankrupt, dropping subsidiaries, deleting certain items from their catalogue and cancelling reissue programs. This, of course, threatens the out-put of new releases. The problem is that of any consumer item; the market is over-saturated with jazz L.P.'s, many of them too esoteric to attract the pop record buyer.

Headlines such as "Disc Chefs Mixing Folk, Rock & Roll into Jazz Stew," in a recent trade publication, will be enough to scare away the jazz fan but seems to be a solution for some recording execs. Others in the field look upon singles as a vital part of their business. This is best illustrated by the success of Stan Getz' "Desafinado" and Vince Guaraldi's "Cast Your Fate To The Wind" which in turn kicked off L.P. sales for these men.

Production of jazz singles is one of the better solutions, but getting pop D.J.'s to play them is another problem. D.J.'s proved there is appreciation with the Getz, Guaraldi releases and particularly singles by jazz organist Jimmy Smith. Why they don't program more jazz is hard to say.

Billy Taylor, a jazz D.J. in New York, answers the "mixing pop with jazz" solution. "What I am concerned about is that some musicians are being misdirected and that is not good for the music or for their artistry. Those are records I do not play." The integrity of jazz might be at stake, in other words, but the possibility of a fast buck attracts all concerned.

Bob Altschuler, an exec. at Altantic records who was once connected with the defunct Candid label says "At one time it was easier to make a jazz L.P. than a pop L.P. The musicians would talk over the tunes they wanted to play, get in the studio and blow. The modern jazz idiom was enough. Now, you have to be a lot more selective. Also, it is financially unwise to record new musicians. The jazz buyer will not buy new names. You have to work with standard artists. This doesn't mean that pioneering has ended, however." (Altantic wasn't afraid to record Ornette Coleman, for example.) "Jazz is not selling less. The number of jazz releases is coming down, but you sell a lot of particular albums." Atlantic is one of the companies that is surviving because of its sensible attitude toward rhythm & blues. The company has a Memphis based recording studio to utilize "down home" instrumentalists and thus discovered a hit making formula. You can't go wrong with the music of Booker T., Rufus Thomas, Otis Redding, a funky horn section- and a "B.B. King" type guitar.

John Hammond, Columbia's historical jazz talent scout, is one who sees salvation in rock and roll "I feel the real excitement yet to come in jazz will come from people graduating from the rock and roll ranks. There are some powerful musicians playing rock and roll and I believe that jazz will get a new kick when these guys move up to the challenges of playing jazz." Hammond is not far off when you think of some of the instrumental solos on rock and roll singles. King Curtis is an'excellent musician who moves from rock to jazz without any trouble and retains high quality in both cases. He is one of the musicians that Hammond speaks of. Curtis admits quite frankly that he still plays rock gigs because of the money.

The blending of jazz and pop can work very well in some instances. I only have to mention the name of Ray Charles who recently won both the Down Beat Critics Poll and Readers Poll. In the same vein, Jackie Wilson has been working with a big band and Lloyd Price's band is under the leadership of ace jazz trombonist, Slide Hampton. The future of organizations such as these, and recognition in jazz circles will depend on their consistency of good music.

If rock and roll and jazz move further in this direction we will be getting some great music. A return to the real thing like Rushing and Basie, Joe Turner and Pete Johnson.

It's been happening at Duke Records in Houston, Texas for several years. I am sure you are all familiar with Bobby Bland. He sings with one of the finest bands going and is currently touring the country with his top notch label-mates.

The Duke sound would have to be called Texas Blues, characterized by its riffing horns and an electric guitar playing fill in blues figures. It's nice to know there a re still young blues shouters coming up and Duke seems to fairly monopolize this area with Bland, Little Junior Parker, Joe Hinton, Al T.N.T. Braggs (who has a great new single, "Take A Look At Me") and James Davis, creator of a slow city blues called "Blue Monday," currently on the R & B charts. The latter has a marvelous piano, trumpet, guitar backing.

In my opinion, Duke has the best answer. Jazz certainly won't be cheapened any by returning to the blues and it is always a stepping stone to more intricate areas of jazz. First, get the pop record buyer familiar with good city blues, then introduce him to esoteric forms.

T.N.T. Braggs plays harmonica with The Joe Scott band, both in the Bland show.



CHORGE





He has good reason to display that confident demeanor. After an extended period of time during which fans wondered how long George Maharis was to remain inactive from show business. he has now resumed a career cut-off by his much talked-about attack of hepati-

tis. These photos of George were taken two days before he left for the West Coast to commence filming "The Satan Bug," an espionage thriller in which he assumes his first Hollywood starring role. In addition, he had just completed a new record album, "Make Love To Me." It's an album he predicts will open up an entire new aspect of his recording

mood," George explains. "It's called even the strongest of people get sick

'Make Love To Me' for a definite reason. I believe it has a very intimate sound, one that each listener will feel is intended just for her. I do songs like 'Make Yourself Comfortable,' 'All Or Nothing At All' and 'Why Don't We Do This More Often."

When asked how it feels to be back on the show biz scene, George quickly answers, "I've never been away" which was confusing until he explains what has happened to him since his departure nine months ago from "Route 66".

"I am a Greek," he says "I've always "The title of the disc is a tip-off to its been very strong and energetic. But



sometimes, and that's what happened to me. I went to the hospital, but in a matter of weeks I was back on the set; the doctors thought it was amazing that I'd snapped-back so quickly. They warned me, though, that I had to be careful. The 'Route 66' producers promised to make my work as easy as possbile. So what did they do? They worked me ninety-hours a week, in the worst possible weather conditions. That's when I walked off the set for good."

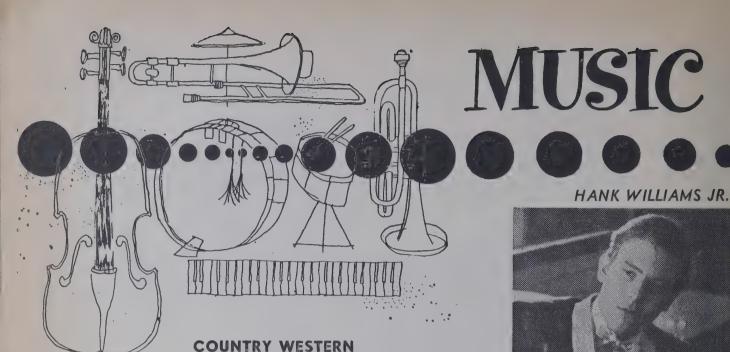
As most fans know, the months following George's departure from his TV series were beset with accusations, counter-accusations, lawsuits, rumors and unpleasant headlines.

"They sued me for a quarter of a million dollars," George says with his anger clearly showing. "And I sued them right back for over a million. They claimed I had lost them that much in production delay expenses; I claimed they had tried to ruin my health. In the end, we settled out of court.

"I still feel bitter about what those auys did to me. It hurt me very much to realize they were willing to go to any length — even to killing me — in order to make money. I guess I don't have to tell you, I'll never work for them again, ever.

In answering our original question, George said, "I don't think I've e v e r been away from showbusiness. That lawsuit was settled some months ago. I was free after that to do whatever ! wished. I received lots of scripts but I turned them all down. Some of them -I won't mention names — have already been released and are making a fortune for their stars, but I felt none of them were right for me. None that is except 'The Satan Bug'.

"Do you know what it's about?" he asked intently, with a shadow crossing his face. "Germs - the kind that can wipe out an entire nation in a single week. That's all I'm going to say about it, because I want everyone to come see it for themselves."



Country music, currently at its peak in the record business, may soon move into a powerful T.V. position. The Jimmy Dean Show has been increasing its country acts and Dean has plans for making broader presentations. Lester Flatt and Earl Scruggs and their bluegrass boys are set for repeat appearances on "Hootenanny" and are slated for return concerts at Carnegie Hall in April. John Loudermilk, R.C.A. Victor recording artist and Acuff-Rose writer, left on Thanksgiving for a tour of South Africa. Hank Williams, Jr. stole the show at a country program in Detroit. When he was on stage and started singing "Wedding Bells," Red Foley turned to a friend in the wings and said, "I thought I heard a ghost." R.C.A. Victor star Hank Snow was named to the Omaha, Nebraska Rodeo Hall of Fame. Hank's Silver Star Music Publishing Co. has been moved permanently from Houston, Texas to Music City. The Rainbow Ranch Boys have gone out on their own. C & W promoter, Hap Peebles, reports a C&W show out drew Ringling Brothers and Barnum and Bailey circus at Sioux Falls, South Dakota. Starday saluted Hap Oct. 20, recording a live L.P. dedicated to Hap's 30 years in C&W music. Included on the album are Minnie Pearl, Moon Mullican, The Plainsmen, Leon McAuliff, Dick Flood, Johnny Western, The Cates Sisters, Jeannie Pierson, and Stringbean. Tompall and The Glaser Brothers (now called Tom Foo Young and His Chinese Folk Singers) are home from a lengthy Far East tour that took them to Okinawa, Formosa and Japan.

#### POPULAR

Barbra Streisand, Robert Goulet, Anthony Newly and Joan Baez, were nominated for Cue magazines' Entertainer of the Year Award. Chubby Checker has lost quite a bit of weight. Maybe he'll change his name? He recently completed a new album for Cameo-Parkway which promises to be his most exciting to date. Chubby announced that he will marry a 21 year old Dutch girl, Catherine Lodders, Miss World of 1962. Frank Ifield came in from Australia to tape a segment for the Ed Sullivan Show. You will soon be hearing from The Beatles, England's top rock and roll group. They are scheduled to release their current smash hit "I Want To Hold Your Hand" on Capitol. At this writing, The Beatles have dominated Britain's best seller charts with the No. 1 and 2 spots for top singles, the No. 1 and 2 spots on L.P. charts and the No. 1, 2 and 3 spots on top E.P. charts. One of the wildest T.V. free for alls appeared on David Susskind's "Open End," the panel discussion show, in a Segment called "Record Charts and The Pop Record Sound." Appearing with Susskind were Phil Spector, head of Philles records, Murray The K, Jack Keller, one of the leading pop song writers and singers, Leslie Gore and Bobby Vinton. The session wound up with Susskind questioning the "dumb sounds" of todays pop music and being swarmed under the attacks of the others. It lasted for two and a half hours. Wayne Newton was a smash at his Copacabana opening in December. He played to a packed house and had to beg off at the close of each show. Frankie Lymon, now 21 years old, is making a comeback. Not in the rock and roll vein, however. He opened at the Village Gate in New York with a small combo and was a tremendous success. Two of Columbias top album sellers Barbra Streisand and Tony Bennett, who idolize each other, finally met when Tony visited Barbra at one of her Hollywood appearances.

FERLIN HUSKY AND J. DEAN



PETE SEEGER



## 

MUDDY WATERS

#### **BLUES AND JAZZ**

The Duke Ellington, John Coltrane combination on Impulse A-30, was one of the most exciting jazz releases of 1963. Now in his early 60's, Ellington keeps up a hectic recording and personl appearance pace. The assassination of President Kennedy led to the cancellation of Duke's State Department tour of the Middle East Ellington returned to the U.S. on Thanksgiving Day. Also, Thelonious Monk's Philharmonic Hall concert was cancelled till Dec. 30. Time magazine had scheduled Monk for its Nov. 29th cover and reportedly scrapped 3,000,000 copies of the cover in order to substitute President Johnson's picture. The Cal Tjader Quintet cut tensides for Verve. His new album will be called "Breeze From the East." Herbie Mann is now fronting a stage show that features his band, dancers and an augmented ensemble with two trumpets, two Afro-Latin drummers and Mann on flute. The renaissance of Dexter Gordon is one of the most exciting events in modern jazz. During a tour of Paris he was recorded with soul mates Bud Powell, Kenny Clark and a French bass player, Pierre Michelot. The result is "Our Man In Paris" on Blue Note L.P.-4146. At the Birdland Benefit for Bud Powell, Stan Getz dropped in and jammed with the Horace Silver Quintet for some of the best live moments of jazz we have ever heard. Somebody should record them together. An American Blues Festival touring Europe had one of the finast receptions of any American act abroad. In the concert were Victoria Spivey, Big Joe Williams, Otis Spann, Willie Dixon, Lonnie Johnson, Sonny Boy Williamson, Muddy Waters and Memphis Slim. The greatest assembly of blues talent in years. Chris Strachwitz of Arhoolie records in California is thinking of sponsoring a blues festival after doing successful events with Lightnin' Hopkins. Chris is also recording legendary blues singer Bukka White.

#### FOLK

The reorganized Limelighters have cut their first album for R.C.A. Victor. There will be several original tunes by Ernie Sheldon, replacement for Glen Yarbrough. The album will be called "More of Everything." Carlton Records has announced the formation of a subsidiary titled Coffee House Records for release of folk oriented singles and albums. Their first release is "Run Boy Run" by the Vassar Guitar Stringers. Peter, Paul and Mary turned over the proceeds of their Houston, Texas concert to the family of deceased policeman J.D. Tippit. Trio still performing a strenuous one-nighter schedule all over the country. Pete Seeger, during a recent tour of Japan and the Far East, made an appearance on a Tokyo T.V. program. The Freewheelers recently signed with Epic Records. Group consists of Mike Matacunas, Gary Cogly, Wally Salaman and Jack McCarthy. The Weavers, in the folk business for more than 15 years, have disbanded. Their final concert was held in Chicago on Dec. 29. They found it best to pursue individual careers. The Gaslight Singers, Mercury's new folk find, finally graduated to Chicago's top folk spot, the Gate of Horn. They have the most polished act going with humor, drama, excellent singing and material. Group has 4 guys and a girl. The Serendipity Singers, seven guys and two girls, have been signed to six appearances on the "Hootenanny" T.V. show. They got their start at Greenwich Villiage's "Bitter End." The marriage between the Dixieland beat and folk music is being watched very closely by the New Orleans Jazz Club. The enthusiasts hope to push Dixieland singles in juke boxes after the success of "Washington Square" by the Village Stompers.



COLTRANE AND ELLINGTON



STREISAND AND BENNETT



CHUBBY CHECKER



## I'M LUCKY TO



We were on the Great North Road heading towards London. It was a damp day, but the fog that had lain on the roads for days had lifted earlier that morning, and as we sped along the curving road, I felt more alive than I had in months. I'd just completed a tour of England with Lesley Gore, Brook Benton and Trini Lopez that can only be described as triumphant. We had been cheered and loved wherever we went on the Island. Lesley, Brook, Trini and I had all worked hard to make them like us, and they had repaid our efforts by loving us. And now I felt that love; I was flushed with gladness.

All troubles seemed to have finally given up their claim on me. My debts were gone, an old love affair had healed and was forgotten. Nothing could go wrong now, and I felt clean and brisk, like the wind that whisked in through the car windows. I laughed at my songwriter buddy, Ian Samwell, sitting next to me in the front seat, as he hummed an off-beat tune.

We were still laughing and singing when our car went out of control. Dick Friedberg, my personal manager and very dear friend, was the first to realize we'd hit slick spot, and were skidding. He barely had time to scream, "Timi, watch out!" when the Jaguar dove into a telephone pole, bounced off, and rolled into a ditch, with me spinning downward into black unconsciousness.

I woke up half a day later in a local hospital with pain such as I'd never experienced before. The pressure on my chest was so horrible I couldn't let out my anguish with a sob, or even with a gasp. I didn't know who had been killed, or how badly I had been crushed. I did know that I'd been doped-up by the doctors, and that I now needed more of it to kill the pain. But the morphine they'd already given me was enough to make a jumble of my thoughts; enough to make me dizzy with memories of the past, and of what the car accident had perhaps ended forever.

I was suddenly terribly frightened. I didn't want to die. Not when my life had just begun to be good. Not now, God, I thought, please, not yet. If I was meant to die, it was the will of God, but I couldn't drive from my mind the thought that if I did die, I'd never be able to repay the kindnesses I'd received the last year. Nor would I be able to reap the harvest of all the hard, bitter

## BEALIVE TIMI YURO as told to ED DOUGLASS

work I'd done to make something of my life. More depressed and scared than I'd ever been in my entire life, I remembered back to another hospital, another

time, far away . . . .

I was in Vegas, and I'd hit bottom. The year before — 1961 — I'd had a million-seller with "Hurt." I was working as a waitress in my mother's restaurant when it came out in the summertime. Funny, I'd be waiting on tables and someone would play me on the jukebox.

A couple of sharpies got hold of me. They were going to manage my career, make me a million dollars! They managed me, alright. They managed to put me \$25 000 in debt. If that sounds fantastic. it's because it was fantastic. I made over a hundred thousand dollars in 1961. I never got a penny of it.

That's why I was in Las Vegas in 1962—trying to earn enough money to get out of my contract and begin to pay off my debts. I'd been lucky, in a way. My second big hit had just come out—"What's a Matter Baby"—and the offers from clubs had rolled in. My hungry managers booked me whenever and wherever they could. Not only was I sick with rage and frustration, I was also getting physically sick from working so hard.

It finally happened. I collapsed in Las Vegas with pneumonia, and was taken to the hospital. I found out later that my two managers thought I had died, and had tried to cash my insurance policies

I eventually got back to Los Ångeles. My mother paid my airplane fare. It was she who nursed me back to health. But I guess I really wanted to die. The rumors were out that Timi Yuro, at the age of twenty-two, was finished, washed up. I believed the rumors completely; all my confidence had deserted me; I was too lost to believe I could ever find it again.

But then I met two people who brought me back to life — Connie De-Nave and Dick Friedberg. Connie is a press agent who was hired by my two managers to "make me a star." Like two dozen other people, she hadn't been paid. I guess I owed her almost \$2,000 when she came to the West Coast to see me. It was through Connie that I met Dick, a personal manager, who shares her office in New York.

Like most things in my life, this part of the story is very complicated, but to put it as simply and humbly as I can, Connie and Dick asked me if I thought I could put myself back together again. They offered to help me try.

And help me they did. With them as support, I began the long journey back up the road. Al Bennett, president of Liberty Records, helped me too. He loaned me the thousands of dollars I needed to buy out my contract from my two managers. I'll never forget that kind, generous act.

And I'll also never forget the day in my ex-managers' office when I g a v e them the money. I was becoming strong, and had the courage to look them right in the eyes and say, "I'm really sorry you guys had to get so greedy. If you'd just been patient and waited, I'd have made you a million bucks. As it is, you're dead."

Connie and Dick took me with them back to New York. They were — I have to say this — like a mother and father to me. They fed me and they clothed me. More importantly, they loved me. When I opened at the Copacobana this past summer, they were there to share my happy tears.

I was able to also give them something very tangible this past summer. I gave them a hit record. In the summer of 1961 it was "Hurt," in the summer of 1962 it was "What's A Matter Baby," and this past summer the magic string continued. "Make The World Go Away" went up the charts like a bullet. I, Timi Yuro, was alive again, and this time I wouldn't let myself slip away...

At last, with the greatest of pain, the tears came to me in that English hospital. The doctor had come into the room to say that no one had been hurt badly, and that I would be my old self in a few weeks. You understand why I was in tears. I was weeping with relief, and with joy. I had been spared.

The doctor's words haven't proven to be completely true. I still feel pressure on my chest occasionally. When that happens, I become frightened all over again. Singing is the most important thing in my life. I'm only truly happy when I'm making a record or performing before an audience. Then I'm alive.

The doctors assure me, though, that the pressure will eventually pass. I pray they're right. If they are, and if this accident hasn't affected my voice and breathing, it and the time spent along with my solitary thoughts in the hospi-



She is able to smile now, but fear gripped Timi when Death threatened.

tal, will be a blessing in disguise. I know more now about Timi Yuro than I did a few brief months ago.

I look back to years of voice training paid for by my parents, when they couldn't afford it. I look back to the warm evenings I spent visiting the apartment of our next door neighbor, a colored lady, listening to her Gospel records for hours on end. And I look back to all the good people who have given me their courage, energy and belief. And suddenly I know why I want to go on singing. Why I must go on singing. It's a word. It's Love.

the story and A man "You ask what I do," he says. "Well, I'll tell you. I'm the guy who makes sure you keep reaching in your pockets for dollar bills to buy Epic and Okeh Records. That's what I do."

Which is to say that twenty-seven-year old Bob Morgan is Executive Producer of Epic Records and its rhythm and blues subsidiary, Okeh Records (both of which are closely affiliated with Columbia.)

Bob's influential job involves him in all aspects of the exciting, highly-creative process of finding, producing and marketing the pop music sounds that American music fans want to hear. He is a decision maker in a company that is a traditional leader in the music industry. Feeling that the job of A&R man is one of the most important but least understood in record-making, HP set out, with Bob's help, to answer questions pertaining to the who, what, when, where and why of this fascinating position.

An Artist and Repertory man is roughly equivilent to a motion picture producer. He oversees the entire production from start to finish. He recommends the various songs (the repertory) that a singer (the artist) will record. In addition, he hires the musical arranger and orchestra, sets up the recording schedule, supervises the actual recording session, and even selects the art work for the album cover or 45 RPM "sleeve."

In Bob's case, the word "Executive" preceding "Producer" in his title indicates that his duties go even further than those listed above. As an executive, he must be administrative as well as creative.

"When I first came to Epic," Bob says in a deep, resonant voice, "I was a trainee. Later I became a full-fledg-

ed A&R man. But, when I became Executive Producer in 1962, I had to assume the roles of both management and labor."

Whereas Bob at one time worked exclusively to help the various Epic and Okeh artists turn out exciting commerical recordings, he must now negotiate salary and contracts with them as well. He tells them what can and what cannot be done from a business point of view.

"I sometimes feel like I'm a very thin line," he says. "On the one hand, I try to get very close to the singers so we'll enjoy a good working rapport. On the other hand, I must remain sufficiently distant and objective so they'll remember that I'm working for the company. It's a bit like having to juggle two hats, one labeled 'Boss,' the other labeled 'Friend.' "

While Bob's work at Epic is partially administrative (he estimates it to be about one-third administrative, two-thirds creative), he spend as much time as possible doing A&R work. For this, is calls upon his extensive musical background.

Bob got his start in music at an early age. He learned to play the piano and drums while growing up in Westchester, New York, and formed his own band in high school. He carried that interest in music on to college. It was at Yale University, where he majored in History (but crammed in as many music courses as he could) that he first came to the attention of Columbia Records. Columbia had sensed the increased interest throughout the country in college-type music. Executives at Columbia decided to make an album of dixieland music featuring the "Eli's Chosen Six" dixieland band, of which Bob was a member. The dixieland L.P. didn't make musical history, but it did

A & R man Bob Morgan is at the helm from start to finish during a disc's journey from inception





Pre-session planning completed, Bob, Adam Wade and conductor, Bob Mersey, meet in the recording studio. Ever-busy Bob (below) makes a musical change with musicians.



present Bob with an introduction to Columbia. He dropped in on their offices whenever he was in New York. It wasn't long after his graduation that a fortunate coincidence presented him the opportunity to become a staff member. Columbia started a trainee program, and Bob was chosen as a test case to see if the program would work.

"I spent the first year doing the 'dirty work' around the place," he reports. "But, of course, that's the best way to learn. I edited a lot of tapes, worked with the A&R man, and even recorded a few jazz groups. When Warner Brothers started their record division, they 'raided' one of our A&R men, so a position was then available. I got it."

Bob's first big break came in 1959 as a result of The Brothers Four. The Kingston Trio had just commenced a fantastic climb to success, and Bob was one of the first at Epic to realize that the folk boom was on. He A&R'd "Green Fields" with The Brothers Four, and as a result of its tremendous success, he was made a full record producer.

"I floundered around for a few years after that," Bob explains frankly. "I was trying to imitate the rock 'n' roll sound that was big at the time. But I couldn't seem to hit big with anything. In 1962, however, I A&R'd Bobby Vinton's "Roses Are Red." I think I was just as happy about its tremendous success as Bobby was."

Bob Morgan has A&R'd some of the most exciting talents in the pop music field — George Maharis, Jerry Vale, Bobby Vinton, The Brothers Four, The Clancy Brothers and Tommy Makem, and Bobby Hackett. Bob is now excited about a new folk trio, The Goldebriars, and a young girl vocalist named Kerri Downs.

"You've got to keep movin' ahead in this business," he

In his soundproof control room, Bob watches tensely as the orchestra plays and Wade reaches for a difficult high note. Such rapport is essential in a good A & R man.



explains. That's what is so exciting about it. Part of my duties at Epic — in addition to producing, keeping the artists happy and scheduling release dates — is auditioning and listening to tapes and "demo" records that come in from hopeful song writers and singers. I hope no one has the idea that just because Epic is big, that we don't listen to everything that comes in. Most of the stuff is bad, of course, or just not quite what we've looking for, but just the second we were to stop giving every tape and "demo" a hearing, that would be the million seller that got away."

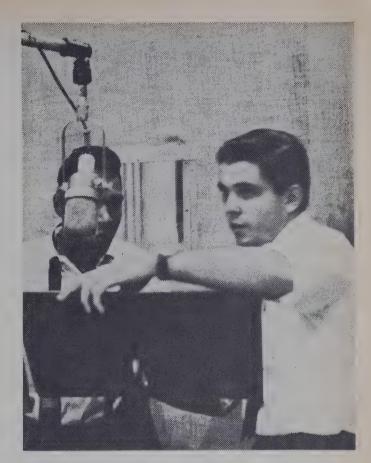
Bob has definite ideas on the qualifications necessary in a good A&R man. Foremost, he must understand mass taste. "I learned a lot from Mitch Miller when he was my boss here," says Bob. "He taught me the 'Three S's' of pop music — sex, simplicity and sincerity. Think of any hit of the last year, and you'll almost invariable find all three of those S's. Any A&R man worth his salt has to have an intuitive understanding of those three words. If he does, he could be a great A&R man."

There is certainly no set route to becoming an A&R man. Each man's background is vastly different. A sound knowledge of music and popular taste is essential, but beyond that it is the individual's own desire to succeed in the business that will get him into the A&R ranks.

"Yes, you've got to be aggressive," Bob concludes.
"You can be the greatest A&R material in the world, but unless you get out there and do something, something to prove it, no one could care less. One nice thing," he adds, "is that with all these independent labels around today, there's always an opportunity for a young person to get a start — if he really wants to."

Frequent consultations between Epic executives and Adam Wade managers punctuated the highly-charged recording session, which lasted late into the night.





Bob advises Wade in his isolation booth. Below, as workmen clean up, he wearily but happily listens to a playback of the final, successful "Charade" tape.



## For the record \* Ric Graef

Here, as an addition to HP's Platter Chatter record reviews, is nineteen-year-old Ric Graef with a teen-ager's view of new and interesting L.P. releases. Ric is a student at Bard College in upper New York State. When not busy with his studies, and duties as "Album ad-libs" columnist for Song Hits magazine, he can often be found browsing through the bins of his local record store. He likes all types of music, but particularly enjoys rock 'n' roll, and has made it a point to meet many of the performers whose records he will be talking about in his column.



About two-and-a-half years ago a new sound in pop music came out in California. Called "hot-rod" music," it was introduced by The Duals on their disc "Stick Shift." Fans liked it and thought there should be more of it, but few groups at that time specialized in the fast, lively music.

Since then, a number of combos have attempted to capture the feeling of hotrod music, but only a few have succeeded. Ironically enough, the performers who have at last mastered this red-hot music are the same performers who did so much to popularize surfin' music—
The Beach Boys and Dick Dale. It looks as though they're going to get all the prizes in the hot-rod derby.

Pale, no less than The Beachboys, plays hot-rod music as though it were created just for him. "In "Checkered Flag," his latest L.P., he truly captures this sound, plays it in such a way that anyone listening can almost see the slicks burning off the line and the "rods" screaming down the quarter strip. The Beach Boys also manage to get a strong, pulsating rhythm into their discs. Prime examples: "Shut Down" and "409," selections on their current bestselling L. P., "Little Deuce Coupe."

I can hardly say enough nice things

I can hardly say enough nice things about these two groups. Whereas some performers just sit back and decide to make a hot-rod record because it's the thing to do today, Dale and The Beach Boys do it because they love the music. They seem to almost get inside it and live its excitement. Certainly, that excitement comes crashing through on their

Speaking of the West Coast and surfin' music, I've just heard one of the best surfin' albums to date. It's called "Sunset Surf," and is done by a relatively unknown performer by the name of Glen

Campbell. This is surfin' music as it is known on the West Coast. The surfers from Baja to Waimea Bay to Rincon all go for Glen's moving sounds. Surfin' music is a sound you hear when surfers relax and socialize after a long day of riding the "heavies" (tremendous waves that reach twenty feet and more; waves than can seriously injure even expert surfers.) Surfin' music is the music with the heavy guitar beat that is remindful of the pounding, smashing sound of the surf. The Ventures, Beach Boys and Dick Dale excel at this music.

John Sevenson, editor of Surfer Magazine, a fine West Coast publication devoted to surfing, has done much to further interest in surfing as a sport. He's also been instrumental (pardon the pun) in advancing surfin' music. He's put together several movies, such as "Angry Sea." which deal entirely with the surfing way of life, and is responsible for Glen Campbell and "Sunset Surf."

Surfin' music continues to be one of the finest and fastest-growing pop music sounds in the country. As the sport of surfing gains further popularity, so will surfin' music. It alone captures the raw, dynamic thrills and adventure of the

surfing mania.

I've just signed up for the Cliff Richard fan club. After hearing the sound track of his latest film, "Summer Holiday," I believe he's one of the most exciting talents I've ever listened to. I'd never heard of him until the HP editor sent me a CARE package of L.P.'s to listen to up here at school. Well!!! One listen and I was running down the dorm hollaring for the guys to come give a listen. They flipped too. Cliff can, and does, go from a Jerry Lee Lewis sounding version of "It'll Be Me" (which at first listening does sound amazingly like Jerry), to a treatment of Bobby Free-

man's "Do You Want To Dance?" which has the same beat and feeling as the original hit and might even be a slightly better version (but that's for you to decide). Be sure to catch Cliff's movie when it comes to town. I've got a hunch it's going to be sensational.

Another great album came in the same CARE package. (Thanks, boss!) It's called "The Lettermen In Concert." These guys have been tops for quite awhile, but this is certainly the best job they've done to date. Each of the boys does well on his solo, and when they go into their usual group harmony, watch out! Here, in my opinion, are the standout items on the disc: a folk medley, which includes the song everyone seems to be doing, "If I Had A Hammer"; an original treatment of some of the songs from "West Side Story"; and a comical take-off on rock 'n' roll. It's great fun.

Here's a final item, on one of my all-time favorites, Roy Orbison. Roy has put a new sound into his most recent recording that is quite a change from the quiet, moody "Only The Lonely," "Crying" and "Running Scared." One of his most recent hits, "Mean Woman Blues," is something that brings back memories of a Jerry Lee Lewis vocal. "Blue Bayou." the flip side of "Mean Woman Blues," has a sound more sensitive and clear than he has used in the past. I believe it's very exciting when an already-established singer can change his style to a newer and possibly better one, and I can hardly wait for the day when Roy is recognized nationally as the great talent I believe him to be.

Well, that's about the end of this month's goings-on. If you have anything you'd like to say, you can write me in care of the boss. Hope you didn't disagree with everything I've said here. Even if you did, I'd like to hear.

# I was a long time getting to P.J.'s



## by TRINI LOPEZ

Trini's dream — of making it big in show biz — was achieved through hard work, sacrifice and determination. The Dallasite traveled 1,500 miles — to a West Coast nightclub named P.J.'s — in order to find recognition as a pop music talent. Trini's lean "salad days" are now gone forever; here he is to tell you how success at last came his way.

45



Trini has the style that goes with stardom. He plays an electric guitar with modern day rock 'n' roll excitement, but adds a special Trini Lopez touch — a cool, easygoing manner of song delivery that often reminds listeners of Trini's singing hero, Frank Sinatra. Trini is the first to admit to the marked similarity.



'Trini meets many well-known performers at P.J.'s. He is pictured here chatting with actor Van Williams and his wife, posing for photographers with Liza Minnelli, and visiting with another singer, Frank Sinatra, on the set of "4 for Texas."



A short while ago a starry-eyed young man came up to me in a restaurant and asked for my autograph. After signing his book, we talked for awhile, and he told me that he wanted to be a singer too. When I asked him why he wanted to be in show business, his answer was "Because it's the on I y easy field for a young person, the only place I could make on overnight success of myself — like you have."

I almost fell out of the booth. An overnight success!?! There's an old story to the effect that an overnight success is an entertainer who takes only ten years to become popular. By that definition, perhaps I am an overnight success. It started like this:

The section of Dallas, Texas, where my family and I lived wasn't especially fough, but my father worried that a thirteen-year old boy might get into trouble if he had nothing to occupy his mind and hands when he wasn't in school. This was the reasoning behind the gift I found under our Christmas tree in 1951. It was a guitar. Dad had played one for many years and, when he was younger, he'd had a short career as an entertainer.

I guess I inherited my love for music from him. Anyway, I was able to play that beat-up old guitar pretty well by February. I'd come home from school, prop up a book on self-taught guitar playing, and practice for hours.

Soon I'd built a group around myself—purely by chance. I had no intention of becoming a professional, but every so often a new kid would pop up with a little music in his blood and guitar under his arm, and we'd start playing songs together. Before long there were five of us.



You know how it is with families? Every time your mother or aunt hears you play and sing, she says, "That sounds wonderful; you're better than anyone on the television." Well, there were, as I said, five of us and we heard that so often from our families that we began to believe it. So, one day we all headed down to the leading Latin nightclub in Dallas — Ci Pango — to audition for the owners.

I'll never forget that trip. Every time the bus stopped, I wanted to hop off. Sure, it was fine to say you wanted to become a professional, but to actually play for someone who wasn't in the family, or in your class at school — I was scared to death. All of us were.

We finally arrived at Ci Pango; we fidgeted outside for a full ten minutes before we got up the courage to go in. An hour later we walked out and our feet never touched the ground — the owner of the club thought we were great! He hired us for a full month. There I was, finally a professional, and I was only fifteen-years-old. Surely I'd be a star before I was eighteen.

The only thing that happened to me when I reached eighteen was high school graduation. We'd played the Ci Pango and other clubs in the city for some while by that time. I'd polished the group pretty well, cutting it down so that only the best musicians and showmen were left, and I'd learned to arrange music, so we had a sound of our own. We even had a booking agent; but I was far from being a star.

We started accepting bookings out of the city and even out of the state. We'd been one of the most popular acts in Dallas for some time, and people began hearing about us in other cities Every time we'd play a new city, the reaction was the same: good acceptance from the audience and from the newspapermen who reviewed our show. I'd start feeling pretty good. Every night after the show, the boys and I would sit around over a cup of coffee and make plans about the "big time." Hardly a night passed that one of the guys wouldn't ask, "Trini, what are we waiting for? Let's go to Hollywood; that's where the recording companies are. That's where you can make it big!"

Well, I wanted to go as badly as they did. But it took money to make a move like that. There were no offers from any of the nightclubs in Hollywood, and just to take off and go there with no definite job — I was scared to death. It was just like the first time we'd auditioned professionally — sure, we were good enough to be professionals now. But were we really ready for Hollywood? What if we flopped?

Finally, I made my decision. We would go to Hollywood! I started polish-



There's time for work and time for play at P.J.'s. Trini is snapped above with starlet Joan Blackman; below, he swings in his fan-getting manner.



ing the act, threw out songs that weren't good enough, changed arrangements and pushed the boys. Two of the members of the combo walked out — the hard work wasn't worth it to them. My piano player and drummer stuck with me, worked hard, and a year after I'd made my decision, we made the move.

I'd been writing the manager of a nightclub in Beverly Hills. His place — The Little Club — wasn't any bigger than the name implied, but it was one of the top talent showcases in Los Angeles. I sent him letters, tapes of the group playing, and finally made a few phone calls. During the last call, the boys were standing there holding their breaths. They watched me sweat as I tried to make my voice sound carefree. Mickey Jones, my drummer, was starring at me as I hung up the phone. "What's the matter, Trini?" he asked. "Your face is as white as a sheet!"

I couldn't talk for a moment. When I finally answered, I stuttered out, "We

got the job . . . , we head for Hollywood tonight."

I never moved so fast in my life. I was packed and ready to go in less than two hours. But as we boarded the plane in Dallas that night, I was sad. There were only three of us now. The other boys had quit too soon.

Our original contract at the Little Club was for six weeks. We stayed for eighteen months. When we finally left, it was to play at Ciro's on the Sunset Strip. The famous club had been closed for almost a year, but now they were trying again to make it go. We played there with the Crosby Brothers. Not for long, however; the place folded again within weeks.

While we were at Ciro's the man who booked acts for a nightclub called P.J.'s had approached me about appearing at the club. I called him as soon as I got the news that Ciro's was going to close

(Continued on Page 51)

ed from the problems we encounter in our everyday lives, but they aren't. After talking to a number of them on social and business occasions. HP has come to the not-too-surprising conclusion that they,

#### Celebrities may seem remov- STAR QUESTIONNAIRE like all human beings, have

h a d their share of problems and need of adjustments while growing up. We asked them to tell us about those early problems and adjustments. Here are some of their answers.

Star

What was your greatest problem as a teen and what did you do about it?

How has success affected you --- in your own reactions to people and events, your relations with others and yourself?



I don't really consider myself as having succeeded. But that part of success which I have tasted has stimulated and increated my ambition, and has given recognition to the fact that I have merely pierced the magniture of life's offerings.



PATTY DUKE

Because of my height, I could never find dresses to fit me. I learned how to sew and often made my own clothing.

No reply

It has not changed me. (I sincerely don't believe it had). It has made me more aware of my responsibility to do the best I can at all times, because of the fact that I am a teen-ager.



GARY CLARKE

I always loved music and had great desire to dence, but I wes too emberrassed because I didn't know how. In fact, I learned just recently and now they can't stop me.

I find I am more tolerant and more I find I am more tolerant and more aware of people now and especially of their feelings. I've learned how to discipline myself as of lete. The most interesting thing though is that I've learned that there is much to learn and much to know and the more I learn, the more I know that there is still more.



KATHY LENNON

Schooli Being on tour so much in the school yeer was quite a problem to me. I attended St. Monice's High and when on tour I had a tutor. Keeping my grades was difficult. Keeping up on

The Lewrence Welk Show is a lot different from most show biz. It's very "down to earth." I think it hes metured Janet and I, so that we feel comfortable with older people. But, to the group of kids we go eround with we are just the Lennon sisters from eround the corner. We've alweys lived in this little town of Venice, California, and we really don't know any of Hollywood families except the Pat Boone's. We like it better this way, because we're just normal girls who help cleen the house, change the little kids and do The Lawrence Welk Show is a lot different from most show biz. It's very house, change the little kids and do dishes.



VIC DANA

My greatest problem was not an unusual one. It was being acceptable to the crowd and doing the thing that would make me acceptable. I finally stopped trying to be something I wesn't end sterted being my-self. Interestingly enough, I discovered that that's really all anyone expects of you.

No reply



DEAN JONES

My greatest problem as a teen-ager was my lack of "roots" due to the fact that my family moved from place to place, end I ween't able to make lasting friendships. I was pratty insecure for swhile because of this, but then the compensation was that I became very self-sufficient and independ-This has been extremely helpful to me as an actor.

THE RESIDENCE OF THE PROPERTY OF THE PROPERTY

I like to believe that success hean't ontects with the result that I make many leading friends he brought me closer to en understanding of myself -- en understanding of what I went to do, where I went to go, end what I went to be.



# ACT ONE ONE SAM GROOM

Any day now you're going to hear the sound of trumpets. The noise, which will be considerable, will come from agents as they herald the arrival of "Act One," Warner Brothers' big, star-studded film based on the early life of Broadway playwright Moss Hart.

In the case of "Act One," the predictable din won't be such a bad thing. A best-selling autobiography several years ago, "Act One" is a warm, sentimental recounting of Moss Hart's struggles and triumphs as a youthful playwright. This is the same Moss Hart who later brought delight to millions of Americans as the author of "As Thousands Cheer," "You Can't Take It With You," "The Man Who Came To Dinner" and "Lady In the Dark," and as the director of "My Fair Lady" and "Camelot."

Understandably, most of the blaring from the press agent's well-polished horns, and most of the rat-a-tat-tats from their well-drawn drums, will be in the service of George Hamilton, the actor who portrays Moss Hart. Any leftover toots and tats will go to the film's array of already-established stars — Jason Robards, Jr., Jack Klugman, Eli Wallach and Sam Levene.

There is another actor in "Act One," however — twenty-five-year old Sam Groom — we think you should know about. In certain ways, Sam has the most interesting role in the entire film.

For that and other reasons, Hit Parader asked this cinema newcomer to tell us about himself and his part in the upcoming film. (The other reason being that HP, always in search of outstanding new talent, heard that he is a sensational actor.)

The meeting with Sam was preceded by the usual pre-interview tension. An old saying pertaining to actors, the one that goes, "His utter good looks were challenged only by h is ugly conceit," had come suddenly to mind. Unfortunately, this saying applies to too, too many of the young actors in show business today. There was a good possibility that it would also apply to Sam Groom. Well, it didn't. The only thing that challenged his good looks was his friendly, unaffected manner. Sam Groom may be an actor — and a good one — but he seems more like a brighteyed ex-Boy Scout grown up into a bright-eyed, level-headed professional man. (Sort of a Dick Chamberlain sans TV series.)

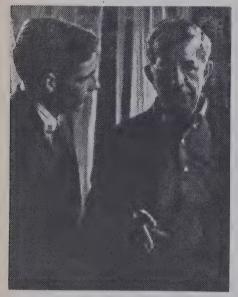
"I wasn't aware that my 'good guy' qualities stuck out so much," Sam chortled, taking a sip of a Scotch and soda. "I suppose my family background has something to do with the way I behave. I do know that since arriving in New York from the Midwest, I've never had much trouble getting work. Show business is supposed to be cutthroat, but frankly, people have been kind to me from the very beginning."

Sam was born in Columbus, Ohio, and grew up in the Chicago area. After moving to the East, he attended Fairfield University in Connecticut. Extracurricular activities played an important role in his college life; he was a half-





In his first film role, Sam Groom portrays a close friend of "Act One" leading man, George Hamilton. Sam was directed in the film by Dore Schary (below), the man he portrays on screen as a young theatre hopeful.





miler in track and played basketball. He also went out for dramatics.

"My first big role was Hamlet," he explains. "I suppose that was the part that convinced me I wanted to be a professional actor. It was terribly exciting to realize that as an actor I can be all people in all situations. I can be banker, chief, candlestick maker, president, king, down-and-outer, doctor — anything and everything.

"After graduation, I spent a couple of summers doing summer stock, playing such roles as Stanley Kowalski in Tennessee Williams' "A Streetcar Named Desire" and Jason in "Meda." I also got married to my wife, Kathleen. She acts, too, under the name Kathleen Sullivan."

Sam's final commitment to the actor's way of life came after much soulsearching. He wished such a life, but a wife and expected child made show business insecurities seem formidable indeed. The decision to move to New York was finally made, however. He arrived in the city last winter with "a wife, suitcase and less money than I'd like to mention."

But things started happening almost at once. When Sam walked into casting offices, introduced himself, and asked if roles suitable for him were being cast, the casting directors invariably stopped what they were doing to listen to what he had to say. They didn't always have parts for Sam, but there was something about him that made them wish the y did.

Sam's role in "Act One" came to him just a few months after he had settled in New York. (Another arrival was Sam Groom, Jr.)

"The film was directed by Dore Schary," Sam reports. "He's one of the best producer-directors in the business, having been responsible for movies like 'An American In Paris,' 'Asphalt Jungle,' 'Red Badge Of Courage' and 'Sunrise at Campobello." In a way, it's ironic that he became the director of 'Act One,' be-

cause as an early friend of Moss Hart, he's also one of the characters in the movie. So you see, everyone knew that Dore Schary would be directing the actor who portrayed him in the film. Very confusing and very frightening. I never thought I'd get the part."

But he did get the part — with the full blessing of Dore Schary. The distinguished writer-director-producer decided, after one brief interview with Sam, that the young actor had all the qualities the characterization required. Schary also made it quite clear that Sam would be free to create the part as he saw fit.

"I was relieved when he said that," Sam admits. "Can you imagine how awful it would have been it he'd dictated my every move, gesture and inflection? I wouldn't have been acting, I'd have been following orders like a robot. I give the man credit for never once saying, 'Now, Sam, this is the way anyone playing me should say this line.' I bet he was tempted, though. I know I would have been."

Sam got the part in "Act One," for the same reasons he has since he landed a leading role opposite Zina Bethune on "The Nurses" — his natural, wholesome looks and pleasant, direct manner. Directors, producers and casting directors, tired of artificial, overly-posed actors, have responded to him with enthusiasm. It's no mere accident that Sam has been mentioned as a possible lead for several of next year's TV series. Stardom may be just around the corner for this young man. And with that success will come fame, fortune, more movies, personal appearances and recording dates.

"Most of that sounds j u s t wonderful," he says with a broad grin. "But not the singing, please. With a singing voice like mine, there's only one place where it's decent for me to sing — in the shower with the water going full blast." (But then that's what Dick Chamberlain used to say!)

#### **ACROSS**

- 1 One of The Defenders
- 4 Co-star of The Nurses
- 8 ---- Lupino, actress-director
- ---- Mineo
- 10 I, I ---- have nothing (1st line of hit tune)
- 12 ---- Hunter, actress
- 17 Famous song writer
- 20 ---- Horne
- 21 A month
- 23 Played mother role in movie Gypsy
- 24 She plays Bobbie Jo on TV (initials)

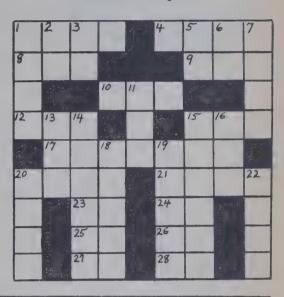
- 25 Sidney P----tier
- 26 M.Renn----, mature male actor
- 27 Star role in The Untouchables (initials)
- 28 Gab----, surname of three beautiful sisters

#### DOWN

- 2 Mister ---
- 3 B----u, Lloyd
- Bridges' son 5 T----h, Ann
- Sothern's daughter

- 6 ----talie, starred in Gypsy
- 7 He plays Mister
- Ed's master 11 Most teenagers
- like to do it 13 John ----land, mature actor
- 14 Deceased actress
- 15 Teresa ----, singer
- 16 Extra sensory perception
- 18 Bobby ----, singer
- 19 ----nage, TV dramatic series
- 1 One of Ozzie's sons 20 "Heaven knows how you ---- to me' (line from a hit
  - tune) 22 A popular Italian mouse

#### Answer on Page 63



#### IT WAS A LONG TIME **GETTING TO P.J.'S**

Continued from Page 47

again. It turned out to be the most important phone call I ever made in my life

We went into P.J.'s on a six-week contract. Eighteen months later we were still playing the spot. I'll never forget P.J.'s, for that's where I met Don Costa. Bullets Durgom, who is now my manager, plus every Hollywood star I'd ever seen on the screen. P.J.'s, you see, is the place where the stars go.

I saw Mr. Costa a number of times. and one night he called me over to his table, and asked how I'd like to make records for Frank Sinatra's recording firm, Reprise Records. How would I like it? It was like a dream come true. Sing-

tra had always been my idol: if I ever wanted to pattern myself after anyone, it would be him.

Mr. Costa brought some Reprise executive to the club the next night. we signed contracts the next week, and before a month had passed, we had recorded our first album, "Trini Lopez at P.J.'s.'

Durgom and Costa had pushed me right up the ladder. Shortly after the record came out, everyone knew my name. The record was a big hit. The same thing happened to my sceond album, "More — Trini Lopez at P.J.'s, and now, even if there were six Trini Lopezs. the requests for personal appearances just couldn't be filled.

But it's taken me ten years to get where I am, and I still have a long way to go. There's been a lot of joy along the way, but there's been a lot of trouble, too. An entertainer who wants to be a star must give up a great deal. I spend part of my time in Hollywood. part in the East and I've just returned from Europe. It's impossible to call any one place home, almost impossible to make any lasting friends. I seem to spend half my time packing and unpacking, and I don't eat right because there isn't time. Still, every time I hear an audience applaud, and every time someone tells me that one of my songs has made him happy, I know it's all worthwhile.

Hometown fans in Dallas turned out in mass for Trini Lopez's return visit.





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#### **UNH UNH UNH** (Um, Um, Um, Um, Um,)

Curtis Mayfield Walking thru the park it wasn't quite dark

I saw a man sitting on a bench Out of the crowd with his head lowly bowed

He'd just moan and it made no sense He'd just go unh unh

Unh unh unhu unh unh. I just couldn't help myself I was born

with a curious mind I asked the man just-a what did he say

if he'd be so kind He'd just go unh unhu nh

Unh unh unh unh unhu nh Unh unh unh unh unh.

Now that I've grown up and the woman
I love she has gone
Now that I'm a man I think I

understand

Sometime ev'ryone will-a sing this song Hear them sing unh unh unh unhu nh Unh unh.

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#### **GIRLS GROW UP FASTER** THAN BOYS

By Jack Keller and Gerry Goffin Girls grow up faster than boys do Girls grow up faster than boys do Girls grow up faster than boys do So ba-ya-ya-aby I'm old enough for vou.

Once you used to date my big sister Now ba-ya-ya-a-by she's too old for

Won't cha take a look at me Now you'd be surprised at what you see Now I'm everything a girl should be Now thirty-six, twenty-one, thirty-five I tell ya girls grow up faster than boys do.

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#### LONG GONE LONESOME BLUES

By Hank Williams
I went down to the river to watch the fish swim by,

But I got to the river so lonesome I wanted to die.

Oh, Lawd and then I jumped in the river

But the doggone river was dry I had me a woman she couldn't be

She made me for my money and she made me blue

A man needs a woman that he can lean on

But my leanin' post is done left and gone.

She's long gone and now I'm lonesome blues

Gonna find me a river one that's cold as ice.

When I find me that river Lawd I'm gonna pay the price
Oh, Lawd I'm goin' down in it three

But I'm only comin' up twice. She told me on Sunday she was checkin'

me out Along about Monday she was nowhere

about And here it is Tuesday, ain't had no

news Got them "gone but not forgotten

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#### **COME ON**

By T. Roe and D. Penn Come on, come on chilon now Come on, sing with me Come on, come on chilon Let's shout until the break of day.

Come on, come on chilon now Come on, sing with me Come on, come on chilon Let's sing and shout our blues away.

If you're broken hearted and you're burdened down with sorrow 'Cause the world ain't treatin' you right Listen to me brother If we'll sing to one another You'll go home feelin' better tonight.

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#### YOU DON'T OWN ME

By Madara and White You don't own me I'm not just one of your many toys You don't own me Don't say I can't go with other boys And don't tell me what to do Don't tell me what to say And please, when I go out with you Don't put me on display 'Cause you don't own me Don't try to change me in anyway You don't own me Don't tie me down cause I'll never stay I don't tell you what to say Don't tell you what to do So just let me be myself That's all I ask of you I'm young, and I love to be young Free, and I love to be free To live my life the way that I want To say and do whatever I please You don't own me.

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#### THE SHELTER OF YOUR ARMS

By Jerry Samuels In this cold world, no matter where I go

The crowds are all the same To them I'm just a pebble in the sand a face without a name

Nobody gives a hang for what I say or do, but you

And in the shelter of your arms, I find peace, and comfort, and care For I am wanted there.

In this cold world I struggle to survive and sometimes I would fall

You'd think someone would lend a helping hand, they'd sooner see me crawl

But just when life itself seems more than I can bear, you're there
And in the shelter of your arms, I find

strength, and safety, and then I rise, and start again.

Just give me one good reason to go on

living, to keep on trying
For what? I ask you for what, if not for you, and all your love to see me through.

When times look bad the shelter of your arms will keep away each fear And this cold world can never get me

down as long as you are near That's why I pray to God you'll never say "goodbye" and I will know

The shelter of your arms, and your love, through all of my life Until the day I die.

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#### TALKIN' 'BOUT MY BABY

By Curtis Mayfield I want to talk about my baby, yea, yea With her pretty smile, yea, yea She's 'bout to drive me crazy, yea, yea Makes my heart beat wild, yea, yea So ev'rybody say, yea, yea, yea Ev'rybody say yea, yea, yea Ev'rybody say, yea, yea, yea, yea yea, yea, vea.

I want to talk about my baby, yea, yea She does the walk real nice, yea, yea There's no questions about maybe, yea, vea

For her I'd make any sacrifice, yea, yea.

I want to talk about my baby, yea,

To me she's everything, yea, yea She might fuss and call me lazy, yea.

But to her I'm still the king, yea, yea.

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#### THAT GIRL BELONGS TO YESTERDAY

By K. Richards and M. Jagger Last night I needed you so bad I was alone and feeling sad But now that I recall You left me after all The only girl I've ever had.

I never ever made you cry Oh no I didn't even try You promised you'd be true You said you loved me too My only girl for me for life.

Maybe there'll come a day When I can smile and say She used to be my girl But now there's nothing left to say She only wanted me for play.

I learned my lesson fast But now I know at last That girl belongs to yesterday I learned my lesson fast But now I know at last
That girl belongs to yesterday.

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#### LETTER FROM SHERRY

By K. Moffett A letter from Sherry Oh, oh what a girl
But to the boy who really loves her
It's the end of the world.

A letter from Sherry Brings teardrops to my eyes A letter from Sherry Oh, oh why, Sherry, why.

My best friend named Eddie Came by just yesterday With a letter from Sherry Guess what she had to say:

Dear Eddie, I love you With all my heart Vacation last summer was so grand And though you never write
I pray each day and night
For I'm yours, yours alone
'Cause your Sherry's comin' home.

A letter from Sherry Oh, oh what a girl
But to the boy who really loves her
It's the end of the world.

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#### SEE THE FUNNY LITTLE CLOWN

By Bobby Goldsboro

See the funny little clown See him laughin' as you walk by Ev'rybody thinks he's happy 'Cause you never see a tear in his eye

No one knows he's cryin' No one knows he's dyin' on the inside 'Cause he's laughin' on the outside Mm no one knows, no one knows. See the funny little clown He's hidin' behind a smile They all think he's a laughin'
But I know he's really cryin' all the while

How his heart is achin' How his heart is breakin'

on the inside But he keeps laughin' on the outside Mm no one knows, no one knows. This funny little clown You never used to see him around Without his girl beside him To love and guide him Until one day his girl just walked

away And to this very day he says he never loved her anyway Mm and no one knows except for me Because you see I'm that funny little

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#### **WOW WOW WEE**

By Bob Feldman, Jerry Goldstein, Richard Gottehrer, Robert Spencer and Peggy

It was love at first sight When I saw him on the corner that night

He was standing with a bunch of guys There was sumpin' 'bout the boy that caught my eye

Wow, wow, wee, wow, wow, wee Best lookin' boy that I ever did see Wow, wow, wee, wow, wow, wee I had to get him to notice me.

Walked by the corner nice and slow He looked me over from head to toe Worked like a charm I was getting my wish

'Cause he was swallowin' the bait like a hungry fish

Wow, wow, wee, wow, wow, wee Felt so good when he looked at me Wow, wow, wee, wow, wow, wee He sure is the boy for me.

I smiled at him and turned away Kept on in 'till I heard him say Hey little girl where you goin' Said it's nobody's business but mine alone

Wow, wow, wee, wow, wow, wee That boy started following me Wow, wow, wee, wow, wow, wee My plan was working perfectly.

Now we're together all the time He'll never know how I made him

I let him keep thinkin' that he picked

up me But I'll know different Wow, wow, wee, wow, wow, wee Wow, wow, wee, wow, wow, wee Wow, wow, wee, wow, wow, wee That's the way it was meant to be Wow, wow, wee, wow, wow, wee Locked up his heart and I swallowed

the key.

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# zing

with LADA EDMUND, Jr.

During the holidays, I dropped in on nice guy BOBBY VEE, and lent him a hand with his packing for the DICK CLARK junket. The tour will wind through the States, ending up on the West Coast where he and his bride plan to settle down to the home-andbabies bit. Bobby played his recent release, "Stranger In Your Arms," for me. It sure comes off strong, I wish Bobby could get to NYC more often; he really is a doll! . . . LYNN LOR-ING'S bad habit of collecting traffic tickets is only the beginning of her troubles (bad habits?) . . . . Easy-going GEORGE MAHARIS, reported to have turned down a role in "Night Of The Iguana," has given the nod to Universal's "Act Of Love," co-starring JAMES GARNER: George is keeping his current girl under wraps (an actress and blonde) what with the press and a few former dates forever snooping around his heels . . . . A custom at the Copacobana is for the starring performer to present the chorus girls with a parting token on closing night. Last time around, BOBBY RYDELL gifted



each girl in the line with his latest album, and CONNIE FRANCIS topped that with an assortment of cosmetics all done up with flowers and pink ribbon. So what did BOBBY DARIN do? He sent an emissary to the girls' dressing room to ask if anyone wanted his autograph. That's typical of him! . . . LESLEY GORE reached the legal driving age in her home territory, New Jersey, and bought a new Bonneville to celebrate. With talent to burn, Lesley sings up a storm, possesses a strong musical background, writes songs of her own (assisted by arranger QUINCY JONES) and can even cook, Her Daddy manufactures those groovy Peter Pan bathing suits seen in the upcoming movie, "For Those Who Think Young." (And I even got to keep my suit when the filming was completed!) . . . I had myself a ball dancing on the MITCH MILLER Show (a jazzed-up



Living in New York is fun, especially when males like George Maharis and Bobby Vee are in town. George is a native; Bobby's a frequent visitor.





Two lovely gal friends: Connie Francis and Patty Duke (with head cut-off due to my bad picture-taking).

polka), but didn't dig the corn that went along with it. However, Mitch's Sing-a-long Christmas album made the top of the gift list (we gave four) . . . . Two fellow students didn't make it back this term to Quintano's, the hip high school for the professional set here in New York, PATTY DUKE was one of them. With her new double role show calling for four days a week shooting, plus rehearsals, costume fittings, interviews and publicity layouts, Patty (who could always break up the class with her jokes) is a year-long drop-out. Incidentally, if the braintrust who thinks up the bits on her current series could merge Patty's personal brand of humor with her TV characterizations, it would really fracture her fans . . . The wire services tend to shrug off ANTHONY QUINN'S four legal offspring as an indistinguishable quartet of shadows. Last semester I got to know his eighteen-year old, Number One son, DUNCAN, pretty well. He has inherited his old man's good looks, as well as a fondness for bull fighting and just plain fighting. But he is still an individualist in his own right. My introduction to his parents (never together) was the study in contrasts. Meeting his mother, the former KATHERINE DE



MILLE, meant sharing a box at the symphony, followed by a formal midnight supper for twelve at their town house in the East Sixties (a ten-course supper served by a brace of butlers, with two hours of political table-talk thrown in just for laughs). A run-in with DUNCAN'S down-to-earth father, on the other hand, ended up at the Stage Delicatessen near the theatre district, with a corned beef on rye for me and some paternal chit chat and extra spending money for DUNCAN. This year, as Papa QUINN makes headlines in Europe with his new, young love, son DUNCAN cancelled out on his senior term at Quintano's and faded quietly into the wilds of Connecticut .... Who says it's great to be young???? . . . See you next issue . . . .



Mitch kindly posed with me for HP during a show taping. Above, Lesley and I are having a ball in New Jersey, dirtying her mother's pots and pans.



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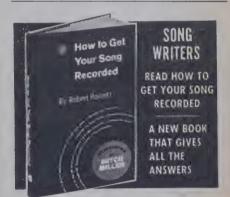
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By Cropper and Thomas

Can your monkey do the dog Well my dog can monkey just like you

But can your monkey do the dog like I

You can shake it to the east You can shake it to the west You can shake it to the puppy dog That you love best Well my dog can monkey just like you But can your monkey do the dog like I do.

Can you bird dog? Can you hound dog? Can you do the woooo? Can you walk that dog?

Walking the dog Just walking the dog My dog can do any dance you want him to Can your monkey do the dog like I

Can your monkey do the dog Can your monkey do the dog Can your monkey do the dog Well my dog can monkey just like you But can your monkey do the dog like I do.

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#### **DAISY PETAL PICKIN'**

By K. McCormack, J. Jordan and G. Thames

I've been daisy petal pickin' To see if she loves me Well, I've been daisy petal pickin' To see what our future's gonna be Her lips are warm and tender Her eyes like a candle's glow Although I think she loves me She never really ever lets me know So I've been daisy petal pickin' To see if she loves me Well, I've been daisy petal pickin' To see what our future's gonna be.

One little petal from the daisy Says that she loves me The next one says she loves me not So what am I gonna believe Well, I've been daisy petal pickin' To see if she loves me Well, I've been daisy petal pickin' To see what our future's gonna be.

We go ridin' every Sunday Right by a daisy hill I wonder if she loves me Or if she loves me not Maybe the daisies will tel! So I've been daisy petal pickin' To see if she loves me Well, I've been daisy petal pickin' To see what our future's gonna be.

I've been daisy petal pickin' Yea pick, pick, pickin' Well she loves me She loves me not She loves me She loves me not She loves me She loves me not Oh, just pickin' daisies.
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#### IN THE STILL OF THE NIGHT (I'll Remember)

By F. Parris In the still of the night I held you, held you tight 'Cause I love, love you so Promise I'll never let you go In the still of the night.

I remember that night in May The stars were bright above I'll hope and I'll pray To keep your precious love.

Well before the light Hold me again with all of your might In the still of the night,

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#### **OUT OF LIMITS**

By Michael Z. Gordon Somewhere very far past the stars there's a place for me Far from all the crowds past the clouds to infinity It's just in my dreams but it seems like reality it's out of limits.

Just a step beyond in a land where you're all alone Not a single sound all around in this twilight zone

Dreaming every night of a flight to a place I call out of limits.

Each night I travel and I unravel, some new mystery of time and space

Someday I'll awaken and find I've taken a trip to somewhere, sometime, someplace.
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#### **GONNA SEND YOU BACK TO GEORGIA**

By J.M. Matthews and J. Hammond, Jr. You had nothing when I met you baby But look what you've got now Sometimes I wonder did I make a mistake

When I brought you from the South Well I'm gonna send you back to

Georgia
Girl that's where you belong
You done got in the big city You done started doin' me wrong.

Your mama and your daddy done told me baby

Not to bring you from the South
They brought you to the city when you
were just a child

And the bright lights drove you wild Well I'm gonna send you back to Georgia

Girl because you don't know a thing, When I first met you baby You couldn't even read or write your name.

You run the streets with your bald head

Try'n to play the high classed game You run the streets both day and night

You don't have pocket change Well I'm gonna send you back to Georgia

Girl before I have to use my rod And I can't understand it baby What is making your head so hard. © Copyright 1963 by Zann Music, Inc.

#### HOOKA TOOKA

By E. Evans and E. Mazer

Hooka tooka, my soda cracker, tell me Does your mama chaw tobacco If your mama chaw tobacco, say Hooka tooka, my soda cracker.

Hooka tooka, my soda cracker Does your mama chaw tobacco If your mama chaw tobacco Hooka tooka, my soda cracker.

Who y' all love, who y' love I say Y' know I love my mother-in-law If y' all love, mama like y' say Why can't mama chaw.

Mama loves, mama loves you all And you know I'm her son-in-law If you love me like you say you do Chaw tobacco too.
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#### WHAT KIND OF FOOL (Do You Think I Am?)

By Ray Whitley

What kind of fool do you think I am? You think you can go on seein' him Darling after we had made our plan You said I'd be your number one man What kind of fool do you think I am? What do you think I am, now.

What kind of fool did you think I'd be? You said you really, really loved me Darling you ran around all over town You built me up and then you let me down

What kind of fool do you think I am? What do you think I am? What do you think I am, now?

I won't be your second choice I've got to be your number one Or I ain't gonna love you at all Darling you ran around all over town You build me up and then you let me down

What kind of fool do you think I am? What kind of fool?

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#### WHO DO YOU LOVE?

By Jerry Ross and Ken Gamble

Where did you go when you kissed me me goodnight

You didn't walk home the same way

you did last night
Where did you go I want to know, I
want to know

Where did you go I want to know, I want to know.

You were dancing with me but I saw you looking at her

Were all the pretty words you whispered meant for her, meant for her

Who do you love I want to know, I want to know

Who do you love I want to know, I want to know.

Mother said you were bad and to leave

you alone
You had a playboy's reputation with
all of the girls I know

So I gotta know just where I belong Am I just another girl, are you leading me on, leading me on. © Copyright 1963 by Hill & Range Songs, Inc. and Shelros Music Co.

#### BIG-TOWN BOY

By Eddie Rambeau and Bud Rehak

Hey hey big town boy Someday you're gonna be a big town boy

I just know it's true You'll be proud of you
You'll be a big man
And someday you're gonna hold your
head up high
When you walk the street

Ev'ryone you meet Will call you a big man.

Oh you'll be a big tycoon Makin' lotta money Real soon, makin' lotta money Just you wait
You'll turn that great New York town Upside down Woe yeh, woe, woe, yeh Hey hey big town boy Hey hey big town boy.

Someday you're gonna be a big town boy
Spendin' lotta dough
Ev'rywhere you go
You'll be a big man And someday you're gonna own a great big house At the edge o' town People all aroun' Will call you a big man.

And when you're a big town boy Makin' lotta money You'll enjoy spendin' lotta money But when you're a king Then will ya bring Your small town girl To your big town world Woe yeh, woe, woe, yeh
Hey hey big town boy
Hey hey big town boy.

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#### **NAVY BLUE**

By Bob Crewe, Eddie Rambeau and Bud Rehak

Blue, Navy blue I'm as blue as I can be 'Cuz my steady boy said "ship a-hoy" And joined the Navy He said he wanted to settle down And let me be his girl But first he hadda do a little travelin' 'Round to see the whole wide world That's why I'm blue, Navy blue I'm as blue as I can be 'Cuz my steady boy said "ship a-hoy" And joined the Navy.

I got a letter yesterday from Tokyo And a souvenir A walkie-talkie, wind-up little China doll That says, "Wish you were here" It made me blue, Navy blue I'm as blue as I can be 'Cuz my steady boy said "ship-a-hoy" And joined the Navy.

He's comin' home to see me on a weekend pass A forty-eight hour date That boat he's sailin' on just better get here fast 'Cause I can hardly wait 'Till then I'm blue, Navy blue I'm as blue as I can be 'Cuz my steady boy said "ship a-hoy" And joined the Navy. © Copyright 1963 by Saturday Music, Inc



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## IWAS SAY



Do you remember the story of "Little Red Riding Hood" and her wonderful friend, the BIG BAD WOLF? Well, somehow I think that wolf's reputation has been mixed up with mine! Otherwise, why are girls so afraid of me?

I'm not pulling any punches when I say I'm getting worried ... girls are actually scared of me . . . . and most of them are strangers at that!

Some weird things have happened lately. For instance, when I'm backstage between performances, it's natural that some fans come back for autographs. But I sure don't think it's natural for them to stop their joking and laughing when they see me, and become very shy. I ask them questions while I'm signing their books, but they seem uncomfortable. I usually end up in a dressing room all by myself . . . . the girls sort of shut up when they see me and all of a sudden there's dead silence.

One brave girl who took pity on a lonely guy (that's me) managed to blurt out that my eyes hypnotized her. Honestly, I've stared into the mirror, and they do nothing to me. I don't even like the way they look!

Then there was the time I was in Ohio. It was a great show and a great audience. The act before me was just coming off stage with thunderous applause, my introduction music began and, as I stepped on stage and walked to the mike, there was dead silence from the audience. I felt horrible. Didn't they like me? What was wrong?

Then, at last, they started to scream and applaud. I don't know how I got through that first song, but when they applauded again and again, I felt bet-

But, I still couldn't understand why there had been those few seconds of silence. I still can't, but I'm trying hard to find out.

Maybe this is a clue. My fans write and ask why I am so mysterious. Who, me? I've got to know what's going on here. One girl even wrote and said when I looked at her, I looked too deep. What does that mean, and how deep did I dig?

Wow! I'm in trouble because I know I have no trouble with the girls I date. We have lots of fun — it's just lately that my fans are getting me scared of them! I mean, a guy doesn't want to practice how not to look at girls.

Maybe I'm making much to-do about nothing, but my fans are important to me. They buy my records, they cheer me on when I'm performing. A performer is absolutely nothing without his fans. When you have a feeling of rapport with your fans, you select the songs you believe they want to hear, you dress and you develop your performance talents for them. In short, a performer entertains his audience - not himself. That's why I'm concerned. I want to please, but how does an artist do that when his fans become too shy and too scared to talk? True, the many fan letters are helpful, but I want to be able to talk to some of the gals, and if they have criticisms or suggestions — I'll put them to good use.

I want to be myself and be relaxed at all times, and I guess I want fans to be the same way with me. Is that too much for a guy to ask? Give me a break, girls. I won't stare - I'll wear dark glasses if that will help. And truthfully, I couldn't hypnotize a sparrow, let alone a full grown woman.

So, please stop being scared of me. I'm getting lonely.

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#### THE BEATLES

(Continued from Page 11)

a district nurse, until she died when I was 14, and we used to move from time to time because of her work. One move brought me into contact with John.'

One critic tried to explain their success by saying "They have a sound which can only be written as 'Whoooo': It is today's version of the eternal cry of youth." McCartney said the Beatles have no message and aren't trying to deliver one. They have nothing new to say about girls ("We like them"), war ("They should put the politicians in the ring and let 'em fight it out"), or politics ("It's like beer - we don't like the taste").

#### RINGO STARR

Ringo Starr is the quiet one. He sits at his drums like a Buddhist idol and wears a worried frown more often than a smile. Once in a while, he lets a smile shatter his melancholy —— "I'm not really miserable, it's just me face.'

Ringo, so called because of his passion for wearing lots of rings, is the most recent addition to the group and also the oldest member. Age or tenure doesn't seem to make any difference with Beatle fans because Ringo is just as popular as his three partners. He's been known to wear up to six rings on his hands — all gifts from admiring fans — at the same

At home ("I daren't tell you where home is because it would be surrounded by shock troops who've gone Beatle-mad and I wouldn't like to embarrass my parents"), when he manages to find time to spend a few days there, Ringo stays indoors. "I've got records to listen to everything from rhythm-and-blues to country and western style - and fan mail to answer."

"When it ends - well, we've been skint before. But I'd like to have enough to do something - well, something with me hands. I've always loved basketwork, or pottery. Shaping something, making something. Being able to say "I did that.'

#### GEORGE HARRISON

George Harrison, who plays lead guitar, has given a good deal of thought to the question and attributes the success of the group to several factors - "We were different and, because the public was ready for a change, we've succeeded.

"Of course, apart from the music, the way we look and act has helped us. The way we have our hair cut, for example." George revealed that the haircut was arrived at completely by accident. "I went to the swimming baths in Hamburg, and by the time my hair dried out, without the benefit of brush and comb, it looked like it is now."

Despite the novel hair-do and the new approach the Beatles have to music, George feels the main reason for the phenomenal rise of the group is because "We're a different generation and so are our fans." In 1956, he met John Lennon and Paul McCartney and in the next couple of years they played in a variety of groups - "we experimented." George has demonstrated his ability too. "I did actually write one number," he said. "The result was that we liked it and used it in the act for a short time. Now it's on one of our EPs. Though I haven't bothered about it in the same way as John (Lennon) and Paul (McCartney), I'd like to take a full stab at it sooner or later."



George Harrison, cooling off with ice cream, points out that "we're a different generation, so are our fans."

George had a chance to go home this past year. It was during a two-week vacation last summer — the first the group has had since their phenomenal rise. Instead he took off for America to "see the ordinary side of America," he said "the shops, the airports, the trains, the garages, the way people live in general."

"If we fizzle out — well, we fizzle out. But it will all have been a lot of fun."

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into the ground—all in a split second of KUNG FU maneuver that will take your attackers by surprise!

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#### HERE COMES THE BOY (That I Love)

By Eddie Rambeau and Bud Rehak
Here comes the boy that I love
Well, here comes the boy that I love
Well ev'rything about him seems to
catch my eve

catch my eye

Doncha love the way he's kinda quiet
and shy

Doesn't make a lotta money
But oh my he's sure the boy that I love.

Here comes the boy that I love Yeah, here comes the boy that I love Yeah looka how he comes a walkin' down the street

Watch the way he swaggers when he moves his feet
He isn't very handsome

He isn't very handsome But he's awful sweet Here comes the boy that I love.

Watch out, girls
Keep your hands off him
That's how it's gotta be
Cool it, girls
I'm workin' on him
And someday he's gonna belong to me
Yeah here comes the boy that I love
But am I the girl that he loves?

Oh for all the other girls he seems to make a play
But now and then I catch him when he looks my way

he looks my way
So I know there'll come a day
When I will hear him say
Here comes the girl that I love
'Cuz he's sure the boy that I love
Yeah here comes the boy that I love.
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#### You Don't Own Me ...... 52 Solution for puzzle found on page 51

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R	E	B	D		2	I	M	
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B		0	I		1	K		P
D		E	N		0	R		0

#### MISTER MAGIC MOON

By Tony Powers and Ellie Greenwich Mister Magic Magic Moon Mister Ma-a-a-a-a-agic Moon Shine your light on the one I love so She will let me come a little closer Mister Magic Mister Magic Moon.

I love the girl so much I want to hold her tight And for the final touch I need some pale moonlight So shine on us tonight Help me, help me Mister Magic Moon Things just got to work out right Tell me, tell me, You'll start shinin' soon My world depends on what you do tonight.
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#### BABY, IT'S YOU

(As recorded by The Beatles)
By Mack David, Burt F. Bacharach and
Barney Williams
(Sha la la la la) It's not the way you smile that touched my heart (Sha la la la la) It's not the way you kiss that tears me

apart Oh, many, many nights roll by I sit alone at home and cry over you What can I do? I can't stop myself 'Cause, baby, it's you, baby, it's you (Sha la la la la)

You should hear what they say about vou

(Sha la la la la) They say, they say you've never, never, never, never been true Well, it doesn't matter what they say I know I'm gonna love you any old

wav What can I do when it's true I don't want nobody, nobody Cause, baby, it's you, baby, it's you.
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#### HARLEM SHUFFLE

Relf and Nelson You move it to the left Yea, then you go for yourself You move it to the right Yea, if it takes all night Now, baby, kind of slow With a whole lotta soul Don't move it too fast Make it last.

You know you scratch just like a monkey Yea, you do real fine You slide it to the limbo Yea, how low can you go Come on, baby, I don't want you to stop now

You just groove it right here to the Harlem Shuffle.

Yeah, yeah, do the Harlem Shuffle

Oh, do the monkey time Yeah, yeah, do the Harlem Shuffle

Hitch, hitch-hike, baby, across the floor Oh, oh, oh, I can't stand it no more Now come on, baby Now get into your slide

We're gonna ride, ride, oh pony ride.

Yea, shake, shake, shake it, baby Shake, shake, shake, shake it, baby Shake, shake, shake, do the monkey time, baby.
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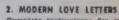
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#### PAIN IN MY HEART

By Redding and Walden Pain in my heart Treating me cold Where can my baby be Lord no one knows Pain in my heart Just won't let me be Where can my baby be Lord where can she be. Another day I begin to get tough I said I want you to come back, come

back Come back baby and be my love A little pain in my heart Just won't let me sleep Wake up restless at night Lord and I can't even sleep. Another day I begin to get rough I said I want you to love me, love me Love me baby till I get enough Pain in my heart A little pain in my heart Stop this pain in my heart
Stop this pain in my heart
Stop this little pain in my heart
Someone stop this pain.

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#### AS USUAL

Alex Zanetis The sun comes up and brings the dawn, as usual

When I awake I find you gone, as usual

But I can't find the way to let This crazy heart of mine forget I pretend you're still beside me, as usual.

Each evening I still take a walk, as usual

I make believe that we still talk, as usual

People always stop and stare As if they never see you there Don't they know you'll always be right here, as usual

Today I looked into my mirror, as usual

I told myself that you're still here, as usual

And as I stood there telling lies The tears began to fill my eyes 'Cause I know I'm only foolin' myself

as usual.

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#### **SNEAKY SUE**

Robert Spencer We don't want you on our side of town

Sneak, sneak We don't even want you hangin' around Sneak, sneak

We heard all about you So go away, shoo, sneaky Sue.

Stealing girls' boyfriends is your game Sneak, sneak All over you have a bad name Sneak, sneak

Your friendship is not true So go away, shoo, sneaky Sue.

We heard about the guys you stole from other girls Every girl says to beware of you You're the sneakiest girl in the world So there is nothing for you round here Sneak, sneak So won't you please go disappear Sneak, sneak Your company just won't do So go away, shoo, sneaky Sue. © Copyright 1963 by Grand Canyon Music,

#### EVERYTHING NICE

By R. Kellis and R. Richards Sugar and spice and everything nice Everything nice for my baby Peaches and cream you know what I mean Everything nice for my baby.

Baby, baby I will give you everything Robins and pearls and a diamond ring If you only give your love to me Then I know how happy you will be.

Baby, baby tell me what I should do I will give everything to you If you'll say that you'll be mine We can be so happy all the time.

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#### DEEP IN THE HEART OF HARLEM

By Jimmy Radeliffe and Carl Spencer A dog barkin' at the crack of dawn A woman cryin' 'cause her man is gone

I toss and turn and then I stretch and yawn

Another mornin' another day Deep in the heart of Harlem.

I feel the teniment a comin' alive Another workin' day I've gotta survive Fight with the forman from eightthirty to five

To make a dollar I can live Deep in the heart of Harlem.

I push and kick and get my feelin's hurt

Downtown I'm just a little spoke That helps the wheel go 'round If I was right maybe I'd move away Out to the country where my kids

could play
But I can't make it on my poor mans pay

We gotta stay here can't get away Can't get away from Harlem Deep in the heart of Harlem.
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#### I CAN'T STOP TALKIN' **ABOUT YOU**

By Gerry Goffin and Carole King My friends think I'm an awful bore Ever since I fell in love with you I'm not well-rounded anymore
There's just one thing I like to do
I just can't stop talkin' about you
Can't stop sayin' I love you
Can't stop tellin' the world you're mine.

I give lectures on your smile Go on for hours on the way we met I talk pages on your smile
And still I haven't scratched the
surface yet Somehow I can't stop talkin' about you Can't stop sayin' I love you Can't stop tellin' the world you're

I can't stop all this crowing There's nothing I can do My heart just keeps over flowing With new things to say about you I guess there's no relief in sight Everyone had better be resigned 'Cause I just can't stop talkin' about

mine.

you
Can't stop sayin' I love you
Can't stop tellin' the world you're mine.

O Copyright 1963 by Screen Gems-Columbia Music, Inc.

#### ABIGAIL BEECHER

By Bob Boulanger and Dick Heard Hey, ev'rybody get out o' the street

I hear the roar of an "X-K-E" now Sloppy sweater and a pony tail And the cop on the corner is turnin'

pale It's Abigail Beecher Our Hist'ry teacher.

All the kids are just crazy about her Central High would be a drag without

She knows her Hist'ry from "A" to "Z" She digs the monkey and the watusi That's Abigail Beecher Our Hist'ry teacher.

When we're out in the hall and we're changing classes

She plays guitar and wears blue sunglasses

She's prim and proper and a real swinger

She's learnin' how to be a rock and roll singer

That's Abigail Beecher Our Hist'ry teacher.

History class is gettin' bigger and bigger

They come from miles 'cause they really dig her

The P.T.A. was really floored When she walked in with a red surfboard.

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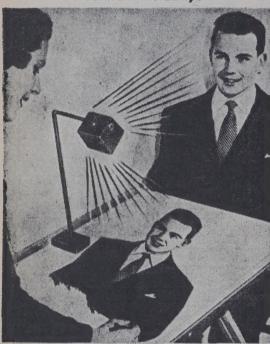
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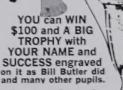
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